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Musical Courier

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- THE PATHÉTIQUE, AGED FIFTY
- ORCHESTRA AND BALLET NOVELTIES

STEVEN KENNEDY

American Baritone

OCTOBER 20, 1943
20 cents

A NEW SEASON BOWS

LAURITZ MELCHIOR RECEIVES DECORATION
of Al Merito in the degree of Comendador from Dr. Arturo Alessandre, dean of the University of Chile, representing the highest award given citizens of foreign nations by the Chilean Government. Mr. Melchior was invited by the President of Chile to participate in the opera in Santiago during the music festival commemorating Chilean Independence Day. The award was made on the stage during a performance of Lohengrin, in which the Metropolitan tenor sang the title role.

MILDRED DILLING
marries Clinton Woodbridge Parker at the Chicago home of her sister, Mrs. Nelson Charles Brewer. The ceremony, on Oct. 9, was performed by the Rev. William Rainey Bennett. Miss Dilling, concert harpist, will continue her career, appearing on Oct. 27 as soloist with the Wheeling Symphony. Mr. Parker, president of the department of dramatic art of the Brooklyn Institute, is treasurer of Town Hall Club and the Drama League of New York, and an officer of the Dime Savings Bank of Brooklyn. (Photo by Dick Brugiere.)

(Below) MUSIC INSPIRES SHIPBUILDERS.
Roland Crean, violinist, who is filling a war job as secretary at the Brooklyn plant of Todd Erie Basin Dry Docks, Inc., plays for some of his fellow workers. Mr. Crean, who has studied with Morini, Letz, Kriens and I. Rudolph Katz, is planning a New York recital this season. (Tri-Boro Photos, Inc.)

DOROTHY MAYNOR HELPS OPEN DRIVE FOR CHARIT
in New York. The soprano sang for 1,000 women in the Metro politan area, representing 116 charities assisting all races an creeds. Left to right: Miss Maynor, Mrs. Sidney Borg, chairma of the women's division of the Federation of Jewish Charities extreme right, Mrs. Leonard H. Bernheimer.

ELLEN BALLON RE-ARRANGING HER COLLECTION OF REGENCY MINIATURES
in her New York apartment. The Canadian pianist opened her season on Oct. 31 in the Gardner Museum, Boston. She will play in New York, Brooklyn, Cleveland, Chicago, Plattsburg, Toronto, Ottawa and other Canadian and American cities this season.

(Below) LILY DJANEL HOLDS RENARD
in an unusual manner. Miss Djanel again will be heard at the Metropolitan this season, probably as Melisande in a revival of the Debussy opera. In her first appearance as Carmen in Montreal recently, she was acclaimed for her delineation.

A DIVA'S LULLABY.
Helen Jepson, Metropolitan Opera soprano, with her little son, Riccardo (Ricky) Dellera. Miss Jepson, who returns to her opera, concert and radio work this season, is the wife of Walter Dellera, nautical engineer. (Erne Mac Photo Service.)

(Below) BEATRICE SCHROEDER,
young American harpist, plays at the New Yo Stage Door Canteen. She also appeared at th Music Box Canteen and for United Seame

MUSICAL COURIER

Whole No. 3078 NEW YORK, OCTOBER 20, 1943 Vol. CXXVIII—No. 5

San Francisco Opera Opening Stages Samson

First Night Coast Audience Lauds Notable Performance—Plans for Season Promise Brilliant Events

By ALFRED FRANKENSTEIN

San Francisco

Permanent opera came of age in brilliant style hereabouts when the San Francisco Opera Company opened its 21st season at the War Memorial Opera House wtih a revival of Samon et Delila, which had not been heard in this city for ten years. Star of the performance was Kerstin Thorborg, who returns to the roster of the company this season after five years' absence. She was a reserved, majestic, queenly Delila, very different from the tiger-women of memory. Her rich, magnificent voice added an infinity of color and meaning to the rather pale score of Saint-Saëns.

Other principals were Raoul Jobin, whose tremendous tenor was superbly "in the groove," as the swing boys say, and Leonard Warren, who made a sensationally successful local debut as the High Priest. These principals, plus the exceptionally fine chorus Kurt Herbert Adler has turned out in his first year as San Francisco's chorusmaster, Gaetano Merola's inspired conducting, and the excellent sets and costumes by Armando Agnini, indicate that a remarkable season is in store.

New Artists for Season

Merola is bringing out a large number of stars new to this community. In addition to Warren we shall hear Zinka Milanov, John Garris, Kurt Baum, Florence Kirk, Bruno Landi, Christine Johnson, Francisco Valentino, and Ivan Petroff, all of whom are well known in the East but have not previously appeared with Merola's company, and Roberto Silva and Irma Gonzalez, whom Merola is bringing from the National Opera of Mexico City. But the debutant who is making the biggest impression on the town, to judge from advance ticket sales, is Sir Thomas Beecham, who has never previously directed opera in San Francisco, and who will conduct Carmen and Don Giovanni.

Other stars returning after long absence are John Charles Thomas and Dusolina Giannini. Stars of last season to be heard again include Jobin, Frederick Jagel, Ezio Pinza, Salvatore Baccaloni, Irra Petina, Charles Kullman, Licia Albanese, Robert Weede, Jan Peerce, George Cehanovsky, Thelma Votipka and Lorenzo Alvary. Conductors, beside Beecham, Adler and General Director Merola, are Fausto Cleva and Pietro Cimara.

The Girl in English

Something close to a novelty will make its appearance in the form of The Girl of the Golden West, to be revived in English with a text refurbished by Alexander Fried, music critic of the San Francisco Examiner. The rest of the repertoire is tried and true, including Samson, Forza del Destino, Cavalleria and Pagliacci, Lucia, Boheme, Trovatore, Rigoletto, Don Giovanni, Don Pasquale, Traviata, and Carmen.

AFTER PHILHARMONIC-SYMPHONY OPENING,
Dr. Artur Rodzinski chats with Polish Ambassador Jan Ciechanowski and his wife, renewing a long-standing friendship, at the reception tendered to the musician following his first appearance as the new musical director of the orchestra.

Boston Hears New Stravinsky Ode

By JULES WOLFFERS

Boston

Brief but impressive ceremony marked the entrance of Serge Koussevitzky on the platform at Symphony Hall when the distinguished conductor appeared to open his 20th season with the Boston Symphony Orchestra. While audience and players stood in respect and homage, Concertmaster Richard Burgin leaped to the podium to lead the brass choir through a triumphal fanfare.

Applause and cheering had not yet reached the climax of a sustained crescendo when President of Trustees Jerome D. Greene, welcomed Dr. Koussevitzky in more formal but no less sincere fashion. Responding, the conductor expressed extreme pleasure with his long association with the Orchestra and affirmed a passionate belief in music as a "leading and a living force" in the march towards the aims and ideals of democracy.

And thus, together with the playing of The Star Spangled Banner, the Orchestra entered its 63rd year of existence.

Fittingly enough, the program opened with Vivaldi's Concerto in D minor as

(*Please turn to page* 16)

New York Throngs Usher In Lavish Orchestra Season

Philharmonic-Symphony Gives Bartok Violin Concerto under Rodzinski—Philadelphia Forces Begin Series

The Philharmonic Orchestra opened its 102nd season on Oct. 7 under Artur Rodzinski, new permanent conductor of the organization. The leader received a warm welcome from his men and the patrons when he mounted the podium to lead The Star-Spangled Banner, in which the audience joined vocally.

Rodzinski chose a conservative program: Beethoven's Leonore III Overture, Brahms' Second Symphony, Elgar's Falstaff (which, strangely enough, he calls a "Symphonic Study") and Ravel's Daphnis and Chloe Suite No. 2.

The orchestra has quite a number of new members, some at the solo desks, including John Corigliano as the brilliantly able concertmaster. A changed seating arrangement found the first and second violins grouped at the conductor's left, the cellos facing him, and the violas neighboring the double basses.

Improvement in Ensemble

The performances showed decided technical improvement over last season, being precise in attack and rhythm. The string tone revealed its oldtime virility, the woodwinds had admirable quality, and the brass instruments functioned well except for some occasional excess of volume seemingly due to overzealousness. Complete balance and homogeneity of sound are sure to eventuate as the series progresses.

Rodzinski's readings were emanations of a cultured musical mind, with high respect for the intentions of the composers. He is not easily tempted into emotional or sensuous exaggeration, despite occasional dramatic intensity, as at the close of the Brahms Symphony. The Elgar work, neglected in New York since 1917, is not great music but has pleasant themes and resourceful orchestration.

The program was repeated at the Sunday matinee, October 10, with the exception of the Beethoven Overture, substituted by the Bach-Respighi Chorale-Prelude, Wachet Auf.

Philadelphians' Inaugural

On Oct. 12, at Carnegie Hall, the Philadelphia Orchestra, under Eugene Ormandy, opened its New York season engagingly, playing the Haydn-Brahms St. Anthony Variations, Beethoven's Sev-

(*Please turn to page* 8)

EDWARD JOHNSON WELCOMES YOUNG AMERICAN ARTISTS

who will make their debut during the 1943-44 Diamond Jubilee season at the Metropolitan Opera. Left to right: Christina Carroll, Cleveland, soprano; Patrice Munsel, Spokane, Wash., coloratura soprano; Thelma Altman, Buffalo, N. Y., soprano; Rear: John Baker, Passaic, N .J., baritone; Donald Dame, Titusville, Pa., tenor. Plans for the season were published on Oct. 5.

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Sixty-Fourth Year
October 20, 1943

ORGANIZING CONCERT AUDIENCES

←
WARD FRENCH,
Vice-President, Columbia Concerts, Inc., and General Manager, Community-Concerts Service. (Photo by James Abresch.)

→
BIRTHDAY CELEBRATION IN EL PASO,
Texas. Every Community Concert Association in its tenth year turns its Monday night dinner meeting, which starts off the membership campaign, into a function such as this, which was attended by some 150 guests. (El Paso Photo Co.)

By WARD FRENCH

Some years ago concerts all over the country were either non-existent or slowly disappearing.

For years concert seasons in hundreds of smaller cities had been dependent upon the good will and financial backing of a few wealthy sponsors. It was a completely arbitrary arrangement, with no system behind it, and was usually a losing gamble for the guarantors.

Deficits were all too frequent, until the guarantors and patrons began to tire of being continually "milked". They argued that although they were willing to be civic-minded and bring great music to their towns, they were unable to understand why they should bear the sole financial risk; therefore, bit by bit, good music started to vanish from many of these towns. The artist lost out as did the public. The situation seemed to have arrived at a stalemate.

It was then that Dema Harshbarger (now retired) and myself launched the organized concert audience movement. Our aim was to do away with local financial risk, continuous ticket selling and the gamble dependent upon box-office sales.

We proposed to organize a permanent concert "association" in each town on a non-profit membership basis. The plan was to obtain members in a permanent concert association who would subscribe to a concert series. With the money thus raised beforehand, the artists could be engaged, with no risk to anyone. A professional organizer was to stage a campaign for a one week period of time to promote memberships.

The very simplicity of the plan was revolutionary, and naturally met with opposition of all kinds. Arguments against it were numerous and varied. "Its a fine idea, but our town just isn't musical." (Most of these towns ended up with from 750 to 1500 members.) "Yes, it sounds good, but our town is different." (All cities subsequently followed practically the same membership campaign.) "We signed a contract for an eight-hundred dollar artist series last summer and lost $200." (The town that fostered that remark now boasts a Community Concert Association spending from $7,000 to $8,000 annually on concerts.) "Our people won't buy a 'pig in a poke.'" (They did, still are, and like it.)

Beginnings at Battle Creek

The first town to try the plan with a good deal of misgiving was Battle Creek, Michigan. For years Battle Creek had heard only an occasional concert, which had always produced a deficit. They were consequently and quite naturally sceptical of any plan which proposed to give them good music with absolutely no financial risk. However, we persuaded them to form a committee, and to their great surprise, they were able to form a membership of over 900 with their first campaign. The Battle Creek Community Concert Association has now been in existence for ten years, and has a capacity membership of nearly 2,000.

The next city to try it was La Porte, Indiana. La Porte insisted quite firmly that it had never had any success with concerts and never expected to. However, as there seemed to be no financial risk involved, the city-wide committee we had finally managed to bring together decided to try it. The membership goal was set at 500. The campaign brought in 1,200 members.

New Cities Organized

The first year, 12 cities were organized. The second year found 40 cities in the Middle West with organized membership concert audiences. During the next few years the growth of the plan was spectacular, so much so that in 1930 the two leading artist management organizations, Columbia Concerts, Inc. and National Artist Service, recognizing the tremendous possibilities for musical development inherent in the plan, assumed the responsibility for its expansion, artistically and financially. Their support not only insured the continuance of many membership concert associations already established, but made it possible to organize associations in hundreds of new cities in spite of the depression of the early thirties.

Some of the results of the plan have been astounding. For instance: In Elmira, New York, the Music Club had tried for years to bring good concerts to the city. However, almost every such venture had produced a loss. The last series presented independently had cost only $800, and had still resulted in a deficit. In 1935 they adopted the Community Concert Association plan. Now the auditorium, seating 2,300 people, is taxed to capacity, and Elmira spends approximately $8,000 yearly for its attractions.

In Helena, Montana, a civic-minded business man and music-lover had sponsored fine concerts on his own for six years. Every year brought a deficit, but every year he was hopeful that he would at least break even. When, at the end of the sixth year, the accumulated deficit had reached $3,000 he gave up. However, he had heard of the organized concert plan, and upon his insistence, the plan was brought to Helena. Today, the Helena Association owns its own Steinway piano and has a surplus in the bank.

Getting Out of the Red

The Phoenix, Arizona, Music Club was, in 1930, $4,000 in debt, trying to put on concerts. It finally decided to try the Association plan, and in eleven years has spent $65,000 for concerts, and hasn't lost a penny.

Such results hold true whether the plan is tried in a town near to a great musical center or in a community hundreds of miles away. One of the most successful Associations is in Norwalk, Connecticut, one hour outside of New York City. For seventeen years, the Association has been bringing the finest artists to Norwalk. In contrast, St. John, New Brunswick, Canada, used to be merely an occasional stopping off place for artists travelling between Halifax, Montreal, and Toronto. Today, under the organized concert plan, St. John has its own distinguished concert series, and is a music center of importance for artists.

We realized from the beginning that the key to the success of the organized audience plan lay in the fact that the organization work and campaign direction was spearheaded by a non-resident, thoroughly experienced and highly trained organizer, who would not be involved in any local cliques, factions or jealousies. Therefore the international parent organizations create the first executive committee, plan, organize and direct the first membership campaign and all succeeding annual campaigns, and book the attractions, all this under a non-resident organizer not otherwise involved in local affairs. His services are furnished gratis as part of the plan's concert service, and the expense of operating the Community-Cooperative Concert Service is born by the artists and managers. Their agreement with the American Guild of Musical Artists is that the Community-Cooperative Concert Service operations are to be non-profit.

Creating New Music Lovers

The expense of field operations in connection with Community Concerts is also borne by managers and artists and no bonus in the way of increased artists' fees is paid by any local association. The Associations pay the standard fees, select their own attractions according to the size of their budgets.

In its 23 years of existence, the plan has created hundreds of thousands of new music lovers; it has created permanent concert audiences in hundreds of cities where they never before existed, and made concert series permanent with no financial risk; it has made possible theatrical entertainment such as ballet and opera in cities which might never have afforded them; it has created opportunities for young, exceptionally talented artists, who might otherwise never have gotten started; and last, but by no means least, it has kept great music alive throughout all the heartbreaking discouragements of depression, and will keep it alive through both war and the reconstruction periods.

Federated Clubs a Factor

I can never speak of the accomplishments of the organized audience plan without bringing in a volume of praise and appreciation for the great support which the plan received from the very beginning from the National Federation of Music Clubs. This great organization, which I consider to be the greatest single cohesive force for musical development that America has had throughout the years, was a bulwark of strength throughout the long and hard struggle to establish this plan as a new and economically sound vehicle for concert presentation.

EVERY live organization periodically takes inventory. My recent booklet, entitled The Story of the Organized Audience Movement, published last July, was the outgrowth of a dawning realization that over a period of years this concert development had reached the following stages: first, where its revolutionary aspects were completely unknown to young artists; second, where the sad concert conditions throughout the smaller cities prior to the introduction of this plan were being forgotten by the older artists, and, third, where we were finding many times new committee members who were taking for granted the beneficial effects of this new concert plan. In many cases they were assuming that it had always been this way and were completely oblivious to the struggles that their predecessors had gone through under the old method of concert presentation. So I resolved to tell again the story of the organized audience plan.

WARD FRENCH

PATHETIQUE SYMPHONY

(1893 - 1943)

AGED FIFTY

By MAURICE ARONSON

The 1908-9 season of the Berlin Philharmonic closed with Tchaikovsky's Pathétique Symphony under the baton of the unforgettable Arthur Nikisch.

At a dinner tendered him by the directors of the Philharmonic, I heard Eugene Ysaye, the late Belgian violinist, engage Nikisch in a conversation on the merits of the score.

Said Ysaye: "I cannot recall in the entire literature of the orchestra a composition that points human woe in such intensely tragic colors as does this Symphony."

To which Nikisch replied: "It does all that, my dear Ysaye, and more, for it paints the woe of Tchaikovsky himself, the hopelessness and tragedy of his life."

The Myth of Suicide

The sudden demise of the composer, nine days after the first performance of the work in St. Petersburg under his own direction, on October 16 or (new style) 28, 1893, could not but give rise to the myth that Tchaikovsky had written this, his last work, as his swan-song. It is not the truth, however.

He writes to his friend Davidov: "You will not believe it, what joy the awareness gives me that my time is not up yet, and that I am capable of working! Now it will be a program Symphony, of which the program will remain an enigma to all—may they all break their heads about it. . . . I deem it the best, the 'sincerest' of all my works. I love it as I never before loved any of my musical creations."

No man who believes his days numbered writes in such a spirit of hopefulness.

These utterances should dispel once and for all the rumor that Tchaikovsky had made away with himself. He died, much to the grief of his near ones, and of all the world, from an attack of cholera, on Nov. 6, 1893.

At the first public performance the Symphony did not win success. As a result, the composer was discouraged but defiant. He made no changes in the music, and asserted that he had never written anything better and never would.

At the second public performance under Napravnik, and ever thereafter, the Symphony created an overwhelming impression, but the creator was no longer alive to share in the ovations.

How the Title was Bestowed

Of the origin of the word "Pathétique," Modest Tchaikovsky gives a trustworthy account in his biography of his famous brother. "The day after the premiere," Modest states, "I found Peter Iljitsch at the tea-table over the score of the Symphony. He had to forward it immediately to his publisher Jurgenson, at Moscow. The designation 'program Symphony' he had already discarded. 'What kind of a program Symphony is it, if I don't want to furnish a program?'

"I proposed to Peter to name it 'Tragic.' He disapproved of that too.

"Suddenly the word 'Pathétique' came to my mind. 'Excellent, Modi. Bravo! Pathétique!' and he wrote it on the flyleaf of the score, where it has remained ever since."

After he had sent the manuscript to Moscow, Tchaikovsky again changed his mind and wrote to Jurgenson, "Please, be so good, my dear, and arrange the flyleaf of the Symphony to read:

"To Vladimir Lvovitch Davidov
(No. 6)
Composed by Peter Iljitsch Tchaikovsky."

"Program" Not Indicated

The vigor of his artistic personality asserted itself anew in this Symphony. Sparks of his genius glittered perhaps more brilliantly in other of his creations; perhaps some of his musical innovations deserve greater admiration because of their surprising newness. But, taken as a whole, no other work of his shows such completeness and unity, such profundity of thought and deepfelt sentiment.

Not for a moment, not by a single musical episode or idea does the score hint at an explicit "program," but the music is so full of eloquent expressiveness, that it is difficult to abstain from writing a commentary to it. From the first sorrowful sighs in their meaningful harmonies until the awesome tom-tom throbbings that bring the work to a close, it is one long threnody.

Quite naturally the tone of hopeless lament could not possibly be sustained throughout a work of such dimensions. Already in the first movement a counter-theme of melodic richness brings a friendlier tone into the sombre picture. In the charming *allegro con grazia*, a part that moves with remarkable freedom and unconcern in the swaying rhythm, amiable humor has its say.

After the flickering triplets of the Scherzo comes the compelling meter of a march. It struts about with all the pomp and circumstance of a conqueror, relentless and commanding.

The thought of closing a Symphony with an *adagio lamentoso* is decidedly bold and, at that time, new. Picturing the vanishing strength of life, it will never—as this steadily popular symphony charms ever-new generations—cease to revive or to dispel the myth that Tchaikovsky felt a foreboding of his early doom and sang his own funeral song.

ANTON RUBINSTEIN,
The eminent pianist was director of the St. Petersburg Conservatory, when Tchaikovsky studied there.

TCHAIKOVSKY IN 1860, →
when the 20-year-old musician began his career as composer, forsaking the lawyer's vocation.

THE COMPOSER'S STUDY
in his country house at Klin, where the Pathétique Symphony was completed. The house was turned into a Tchaikovsky Museum by the Soviet Government. Wrecked during the recent German occupation, it is being restored.

TCHAIKOVSKY AT 19
as a graduate from the St. Petersburg Law School.

MME. NADEZHDA VON MECK,
who granted Tchaikovsky an annual pension of 6,000 rubles, but insisted that the composer and she never meet.

THE COMPOSER AND HIS WIFE,
Antonina Ivanovna Milyukov, whom he married in 1877, but soon parted from forever.

WITH FRIENDS IN THE COUNTRY.
Tchaikovsky, seated, right, with Prof. Nicolas Kashkine, visiting the artist couple Nicolas and Medea Figner, who sang in his operas.

NEWS AND PREVIEWS OF

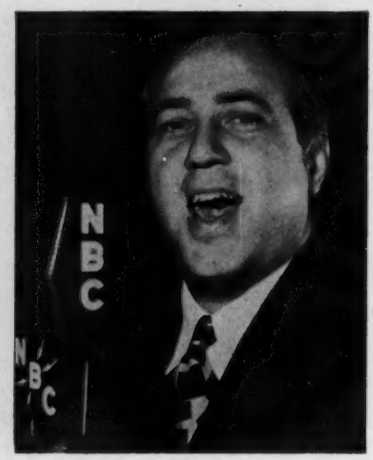
By VIVA

When I asked Howard Barlow, new conductor of the Voice of Firestone, if he contemplated making any changes in the pattern of that 15-year old program, he quoted the story of the man whose wife was so ill she was taken to the hospital. Every time the husband inquired about her condition, he was told she was improving. Suddenly he was informed that she was dead. When asked about it later he said mournfully, "She died of improvements."

When a program has lasted for 15 years, has survived the storm and stress of boom, depression, "prosperity just around the corner", the New Deal, recovery and war, and is still as firmly entrenched as ever, it would surely be tempting fate to change it.

The Voice of Firestone bowed in on Dec. 3, 1928. Hoover had just been elected. The Graf Zeppelin had made its first flight. On Broadway the first "all-talkie" movie, The Lights of Broadway, was causing a sensation. Wiseacres predicted it was only a flash in the pan, wouldn't last, no sir! On the air, General Electric was giving a series of concerts conducted by Walter Damrosch, the New York Philhormonic was broadcasting for NBC instead of CBS. A young American tenor, Richard Crooks, had made his operatic debut in Hamburg, Germany, the year before. Youthful Alfred Wallenstein was playing cello in the Chicago Symphony Orchestra. And Margaret Speaks was appearing on Broadway and on a ginger ale program for WOR. All of them were later to become as identified with the Voice of Firestone as Amos is with Andy.

The first broadcast featured a seventeen piece orchestra conducted by Hugo Mariani, and the soloists were Franklyn Baur, tenor, and Vaughn de Leath, pioneer radio singer. The orchestra expanded through the years to seventy pieces, and was conducted variously by the late William Merrigan Daly. Rosario Bourdon, Gustave Haenschen, Nathaniel Shilkret, Wilfred Pelletier and Alfred Wallenstein. Big milestone of the program came in 1932 when Lawrence Tibbett signed a contract with Firestone for a series of broadcasts, the first time a Metropolitan Opera star had "stooped" to commercial radio. Musicians still looked askance at radio in those days, but Tibbett's daring step set a precedent and you know what's been going on ever since.



HOWARD BARLOW and RICHARD CROOKS,
conductor and soloist of NBC's The Voice of Firestone.

Tibbett specified in his contract that should he have to do a Met. performance on the night of the broadcast, a substitute would be found. The substitute was Richard Crooks, who has been with the program ever since, at first at intervals and then regularly. Margaret Speaks had joined the show the year before, and she and Crooks remained the Firestone perennials. Crooks, who had sung in concerts widely, made his sensational Metropolitan debut in 1933. His success came as no surprise to his faithful radio following, which merely continued to grow by leaps and bounds.

The choice of music then and thereafter more or less reflected the taste of its sponsors, the Firestones of Akron, Ohio, who, like the Fords, have always taken a personal interest in their radio show. This is partly due to the fact that Isabelle Firestone, widow of the late Harvey Firestone, is a gifted pianist and composer, and has composed two of the theme songs for the program, In My Garden, and the one now used.

The Firestone's stated aim has always been to feature melodies best loved by the American public, presented as artistically as possible. That the American public, as a rule, does not display a passionate affection for a more erudite type of music is surely not the fault of the Firestones. The program has consistently stayed within the limits set for it, and has never leaned heavily either toward the frankly popular or the gravely classical. Its pattern has, to some extent, restricted both conductors and artists, and has resulted in a certain amount of repetition. However, the same criticism could be applied on almost any program, even symphonic, which sticks to a formula. The longevity of the Firestone program is significant proof that in this case, the formula was successful.

•

To stay within the pattern, and yet seek greater variety is Howard Barlow's intention. He is tremendously stimulated by what he feels can be done with popular and semi-popular music and as a signpost of his ideas, listen to the Navy medley on the Oct. 25 Voice of Firestone. Barlow had three Navy songs arranged as a three-part classical composition, with an introduction and coda. "These are the tunes of our day," he says, "just as Mozart's were the popular tunes of his day. Why look down on our popular tunes? Why not give them form and variety and treat them seriously?" Mr. Barlow, as you can see, expects to enjoy himself, and so, I believe, will his audience.

RADIO PROGRAM GUIDE

OCT. 23-NOV. 8

SUNDAY

E. Power Biggs, organist, 9:15 a.m. EWT, CBS.

The Stradivari Orchestra, 12:30 p.m. EWT, NBC. Paul Lavalle, conductor. Fifteen of the world's finest Stradivarius instruments.

Oct. 24. Andalucia (Lecuona); Love Walked In (Gershwin); Serenade (Drigo); Yours Is My Heart Alone (Lehar); Love's Roundelay (Strauss); Caprice Viennois (Kreisler); Valse Triste (Sibelius); Softly As in a Morning Sunrise (Romberg); Melody in F. (Rubinstein).

Westinghouse Program, 2:30 p.m. EWT, NBC. John Charles Thomas, baritone; Victor Young's Orchestra; Ken Darby Chorus; John Nesbitt, narrator.

The New York Philharmonic Orchestra, 3 p.m. EWT, CBS. Artur Rodzinski, conductor.

Oct. 24. Zino Francescatti, violinist. All-Tchaikovsky Program. Fourth Symphony, Violin Concerto.

Oct. 31. Leonard Shure, pianist. Memorial to Lidice (Martinu), orchestra; From My Life (Smetana-Szell), Orchestra; 4th Piano Concerto (Beethoven), Shure.

Nov. 7. Bruno Walter, conductor. Symphony in G major No. 13, B. & H. 88 (Haydn); 1st Symphony (Brahms).

The Pause That Refreshes, 4:30 p.m. EWT, CBS. Andre Kostelanetz Orchestra, guests.

Oct. 24. Rose Bampton, soprano.

General Motors Symphony of the Air, 5 p.m. EWT, NBC. Arturo Toscannini, conductor.

Oct. 24. Frank Black, conductor. Overture to Secret of Suzanne (Wolf-Ferrari); Ballet Music from Faust (Gounod); 4th Movement, Scheherezade (Rimsky-Korsakoff); Variations on a Theme By Tchaikovsky (Arensky); 2 Hungarian Dances, (Brahms).

Oct. 31. Arturo Toscanini, conductor. Overture to The Magic Flute (Mozart); Symphony No. 104 in D major (Haydn); Symphony No. 8 (Beethoven).

The Family Hour, 5 p.m. EWT, NBC. Gladys Swarthout, contralto; Deems Taylor, commentator; Al Goodman Orchestra; Jack Smith, baritone.

Keepsakes, 8 p.m. EWT, Blue Network. Sentimental songs and verse. Dorothy Kirsten, soprano.

Duke Ellington, 7 p.m. EWT, MBS. One of the best of the colored swing bands. Brilliant arrangements.

Manhattan Merry-Go-Round, 9 p.m. EWT, NBC. Victor Arden's Orchestra; Thomas L. Thomas, baritone; Evelyn MacGregor, contralto; Marian Macmanus, soprano.

Cleveland Symphony Orchestra, 9 p.m. EWT, MBS. Erich Leinsdorf, conductor.

Oct. 24. Prelude, Chorale, Fugue (Franck-Pierne); Porgy and Bess (Gershwin); Roses from the South (Strauss).

Oct. 31. "Pastorale" Symphony (Beethoven).

Nov. 7, Chorale Prelude (Bach), Symphony in C Major (Schubert), Orchestra.

American Album, 9:30 p.m. EWT, NBC. Frank Munn, tenor, Jean Dickenson, soprano, Evelyn Macgregor, contralto.

Texaco Star Theatre, 9:30 p.m. EWT, CBS. James Melton, tenor; Diane Courtney, soprano.

Oct. 24. Albert Spalding, violinist, guest.

The Hour of Charm, 10 p.m. EWT, NBC. All-Girl Orchestra, Phil Spitalny, conductor.

Eileen Farrell, soprano, 11:30 p.m. EWT, CBS.

MONDAY

The Voice of Firestone, 8:30 p.m. EWT, NBC. Firestone Orchestra, Howard Barlow, conductor; Richard Crooks, tenor.

Oct. 25. Navy Medley (Special Arr.), Orchestra; Believe Me If All Those Endearing Young Charms (Trad.), Crooks; I Can't Give You Anything but Love, Baby, Orchestra; Ah, Moon of My Delight (Lehmann), Sun of My Soul, Crooks; March and Procession from Bacchus (Delibes), Orchestra; Ah, Sweet Mystery of Life (Herbert), Crooks.

Nov. 1. Who? (Kern), Orchestra; Have You Seen But a Whyte Lily Grow (Anon.), Crooks; Taking a Chance on Love (Duke), Orchestra; If With All Your Heart (Mendelssohn), I Love Thee (Grieg), Crooks; Ballet Music from Faust (Gounod), Orchestra; Your Land and My Land (Romberg), Crooks.

The Telephone Hour, 9 p.m. EWT, NBC. Bell Telephone Orchestra, Donald Voorhees, conductor.

Oct. 25. Grace Moore, soprano. Medley of Navy Songs, Orchestra; You Have My Heart (Goodman), Moore; Musical Snuff Box (Liadoff), Orchestra; Indian Love Call (Friml), Moore; Queen Mab Scherzo (Berlioz), Orchestra; Vissi D'Arte (Puccini), Moore.

Nov. 1. Jascha Heifetz, violinist. Overture Oberon (Weber), Orchestra; Habanera (Ravel), March (Korngold), Heifetz; 2nd and 3d Movements Violin Concerto (Tchaikovsky), Heifetz.

Nov. 8, Nelson Eddy, baritone. Non Piu Andrai (Mozart), Eddy; Through the Years (Youmans), Orchestra; Tower of Babel (Maginsey), Eddy; Carnival Overture (Glazounoff), Orchestra; The Lost Chord (Sullivan), Eddy.

Carnation Contented Hour, 10 p.m. EWT, NBC. Orchestra, Percy Faith, conductor; Josephine Antoine, soprano; Reinhold Schmidt, basso.

Oct. 25, Cavalry of the Steppes (Lister), Orchestra; Sleeping Beauty Waltz (Tchaikovsky), Antoine; Paper Doll (Black), Chorus and Orchestra; Minute Waltz (Chopin), Orchestra; Granada (Lara), Schmidt; How Sweet You Are (Schwartz), Orchestra; Navy Medley, Ensemble.

Nov. 1. Waltzing Matilda (Cowan), Chorus and Orchestra; Il Bacio (Arditi), Antoine; For the First Time (Kapp), Orchestra; Roadways (Moore), Schmidt; C Sharp Minor Prelude (Rachmaninoff), Orchestra; My Ideal (Whiting), Earl Tanner, tenor; Football Medley, Ensemble.

TUESDAY

Gateways to Music, 9:15 a.m. EWT, CBS. American School of the Air Program.

Oct. 26. Bernard Herrmann, conductor. All-British Program. Suite, Tudor Times (Dunhill); All Through the Night (Trad. Welsh); John Peel (Trad. English); Five Pieces (Purcell); Begone, Dull Care (Trad.); English Tunes, arr. Warlock; Drink to Me Only with Thine Eyes (Trad.); Pomp and Circumstance (Elgar).

Nov. 2. All-Bach. Air from D major Suite; Excerpt from Coffee Cantata; B minor Suite; Jesu, Joy of Man's Desiring (J. S. Bach); Symphony in F Major (C. P. E. Bach); Symphony in E flat major (J. C. Bach).

American Melody Hour, 7:30 p.m. EWT, CBS. Eileen Farrell, soprano; Bob Hannon, baritone.

Salute to Youth, 7:30 p.m. EWT, NBC. All-American Youth Orchestra, Raymond Paige, conductor; Nadine Conner, soprano.

Oct. 26. Pistol Packing Mama (Dexter), Chorus and Orchestra; I'd Give My Heart (Millöcker), Conner; Intermezzo (Provost), Chorus and Orchestra; Don't Worry (Stein), Orchestra; Hawaiian Medley, Ensemble.

WEDNESDAY

Cresta Blanca Carnival, 10:30 p.m. EWT, CBS. Morton Gould Orchestra, Alec Templeton, pianist.

Great Moments in Music, 10 p.m. EWT, CBS. George Sebastian, conductor; Jean Tennyson, soprano.

Invitation to Music, 11:30 p.m. EWT, CBS. Columbia Concert Orchestra, Bernard Herrmann, conductor.

Oct. 27. Symphony No. 3 (Rubbra); First American performance of a Rubbra Symphony.

THURSDAY

Music of the New World, 11:30 p.m. EWT, NBC. Orchestra, H. Leopold Spitalny, conductor.

Oct. 28. Pilgrim and Pioneer Music. Suzanne Bloch playing the virginal; Andrew Rowan Summers playing the dulcimer.

FRIDAY

Cities Service Program, 8 p.m. EWT, NBC. Orchestra, Frank Black, conductor; Lucille Manners, soprano; Ross Graham, baritone.

Oct. 29. For No Rhyme or Reason (Porter), Ensemble; Liebestraum (Liszt), Manners; Brown October Ale (De Koven), Graham; Czardas (Delibes), Orchestra; Kern Medley, Ensemble.

Waltz Time, 9 p.m. EWT, NBC. Abe Lyman's Orchestra; Frank Munn, tenor; Evelyn MacGregor, contralto.

All-Time Hit Parade, 8:30 p.m. EWT, NBC. Mark Warnow Orchestra.

SATURDAY

Xavier Cugat, 11 a.m. EWT, Blue Network. Latin American music.

What's New, 7 p.m. EWT, Blue Network. Musical guests. Oct. 30, Ezio Pinza, basso.

Boston Symphony Orchestra, 8:15 p.m. EWT, Blue Network. Serge Koussevitzky, conductor.

Oct. 23. Symphony for Strings (William Schuman), first performance; Symphony No. 1 (Shostakovich).

Oct. 30. E. Power Biggs, organist; William Kapell, pianist. Prelude and Allegro for Organ and Strings (Piston), Biggs; Commando March (Barber), Orchestra; Piano Concerto (Khachaturian), Kapell.

Chicago Theatre of the Air, 9 p.m. EWT, MBS. Marion Claire, soprano. Operetta.

Your Hit Parade, 9 p.m. EWT, CBS. Mark Warnow Orchestra, Pick of the Week's Popular Tunes.

Saturday Night Serenade, 9:45 p.m. EWT, CBS. Gus Haenschen Orchestra, Jessica Dragonette, soprano.

(Because of wartime space restrictions, only network programs are listed. When program details are not given, these were unavailable at the time of going to press. Programs are subject to change without notice.)

RADIO, STAGE AND SCREEN

LIEBLING

After floating back to earth from Ozone Heights, not to mention Mt. Olympus, it took me some time to sort out my reactions to One Touch of Venus. By now it's no news that the Kurt Weill-Ogden Nash-S. J. Perelman musical show has been received on Broadway like manna from Heaven, and with good reason, too, considering all the peculiar products labelled musical comedy that have crashed in and dashed out of here lately.

The fragile little tale of a statue of Venus (Mary Martin) come to life, falling in love with a barber (Kenny Baker), being pursued by an art collector (John Boles) and ending up in Ozone Heights, real estate development, spins along merrily and gets in nobody's way. Kurt Weill has set it to delightful tunes, brilliantly orchestrated. Foolish Heart, a waltz, Speak Low, and a barber shop quartet called The Trouble With Women will probably be the hit songs. Occasionally Weill has a tendency to crib from himself, and the score has plentiful references to The Beggars' Opera, and Lady in the Dark. In fact, the first act finale, Dr. Crippen, is frankly more than reminiscent of Jenny. But the music, as a whole, fits the mood of the story. Like most of Weill's songs, these improve the more you hear them.

Big surprise, at least for me, was Mary Martin. I had never heard her during her Heart Belongs to Daddy period, and knew her only from the movies. No doubt she earns fabulous sums in films, but I hope to goodness she won't go back to Hollywood for a long, long time. She is a vibrant, charming stage personality, and her song That's Him, in which she describes how it feels to be in love, alone is almost worth the price of admission. Another surprise was Kenny Baker, who plays the role of the slightly sappy barber with just the right touch of solemnity. He handles his light tenor voice with admirable skill, and his diction is something many a Town or Carnegie Hall recitalist could copy.

Paula Laurence puts over several grand comedy songs with her usual deadpan facility. John Boles sings and acts agreeably. The ballets staged by Agnes De Mille are delightfully silly, and Maurice Abravanel, the conductor, keeps the whole thing moving at a smart clip, with the help of an excellent orchestra.

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As anyone who is an ardent reader of the daily press probably knows by now, the Cuban composer, Ernesto Lecuona gave a concert in Carnegie Hall Oct. 10, made up largely of his own compositions.

Sr. Lecuona, who insists he is not interested in anything but music and drinking black coffee, has been getting around in New York. He was taken on a round of the night clubs by Earl Wilson, Saloon Editor of the New York Post, which they both seem to have enjoyed. He was interviewed by the New York Daily Mirror and photographed in his pajamas, looking, as he calls it, "Lonelyful." (Sr. Lecuona's English is somewhat less than basic.)

And he was also interviewed by this writer, who found him a charming if melancholy soul, not much given to talking. I managed however to drag out of him that, besides being the Jerome Kern and Cole Porter of Latin America, he has also written a piano concerto, a poem for orchestra and other serious things which have never been heard here. Just finished is a lyric drama, which President Batista wants produced next year. And Lecuona's first musical comedy written for the New York stage is nearing completion, and will be presented by Vincent Youmans in the Spring.

At his concert, Lecuona introduced a new work for piano and orchestra, called Black Rhapsody. Written, as is most of his music, in the native Cuban idiom, and making use of Rhumba and Conga rhythms, the piece is colorful and amusing. In his triple capacity as pianist, conductor and composer. Lecuona did a good bit of moving about between the podium and the piano. Everyone sighed happily and in unison when Siboney, The Breeze and I (Andalucia) You Are Always in My Heart, and Malaguena were played. Piano Concerto or no Piano Concerto, anyone who can write melodies like Mr. Lecuona should continue doing exactly that.

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Every now and then the film companies, in a burst of ambition, let fly with one of those monster musicals, employing everyone in the studio except the doorman. Two of them are currently playing in New York, MGM's As Thousands Cheer and Warner Bros. Thank Your Lucky Stars. The former advertises 30 stars, three bands and technicolor, the latter makes no bones about it and proclaims "All the Warner Stars." As Thousands Cheer also boasts Jose Iturbi in his now familiar boogie-woogie act. The tunes in both of the pictures are good, played excellently by the best bands, and sung and danced by experts. As Thousands Cheer has a slight edge on Thank Your Lucky Stars, even though Bette Davis croons in the Warner opus. However, I wish the movies would drop the all-star spectacles for awhile, and use more quality and less quantity.

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Perfumes and musical instruments have become inexplicably mixed on a new program sponsored by Prince Matchabelli, Inc. Heard on NBC, Sundays, at 12:30 P. M., E.W.T., the Stradivari Orchestra, under the direction of Paul Lavalle, made its debut on Oct. 17, and presents fifteen of the world's finest Stradivarius instruments. They are for the most part from the famous Wurlitzer Collection. Among them are the Earl violin and the Marquess of Cholmondely cello. The program will feature semi-popular music in arrangements by Paul Lavalle, with, for some reason, an occasional tenor solo, the tenor to be unnamed. With such an aggregation of magnificent instruments, it is to be hoped that Mr. Lavalle will deviate from his popular numbers and do some string classics.

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The NBC Symphony has been keeping up a high standard of performance, with Frank Black presiding. Two events of interest were the debut of Byron Jannes, 15-year-old pianist, in the 2nd Rachmaninoff Concerto, Sept. 12, and the premiere of Robert Russell Bennett's Four Freedoms Symphony, Sept. 26. Talented and confident, young Jannes displayed a polished technic, and smooth tone, but lacked the poetic imagination required by the Rachmaninoff work. The Bennett Symphony is brilliantly orchestrated, filled with clever if not completely developed ideas. Its title seems to be arbitrary as another might have fitted it just as well.

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Cheers for Mana-Zucca's new song, Honey Lamb, introduced several Sundays ago by John Charles Thomas on his Westinghouse program . . . Looks as if she had a new hit . . . Erno Balogh's piano series on New York's WQXR, scheduled originally for one month, and now in its 27th week. . . . For Casadesus' fine playing with the New York Philharmonic . . . For Howard Barlow's two Philharmonic broadcasts, especially his conducting of the Siegfried Idyll . . . For Vladimir Golschmann's direction of Shostakovich's 5th, also with the Philharmonic . . . For Mischa Mischakoff's smooth performance of the Tchaikovsky Violin Concerto with the NBC Symphony, after rehearsing and playing the Montemezzi opera all the day before, and rehearsing the concerto all morning . . . For Dr. Frederick Dvonch, who was again invited by Alfred Wallenstein to conduct the Sinfonietta over WOR and MBS Sept. 28.

MARY MARTIN and JOHN BOLES

in a scene from Kurt Weill's new musical comedy, One Touch of Venus, at the Imperial Theatre, New York. (Photo by Vandamm.)

Montemezzi Opera Premiered by NBC

It is a pleasure to announce that Italio Montemezzi's new opera, L'Incantesimo, premiered Oct. 9 by NBC, is one long stretch of melody from beginning to end. To be able to sit back and let the music flow around me, without having either to consult a chart as to its form or keep in mind its social significance, was reason enough to be grateful to its composer.

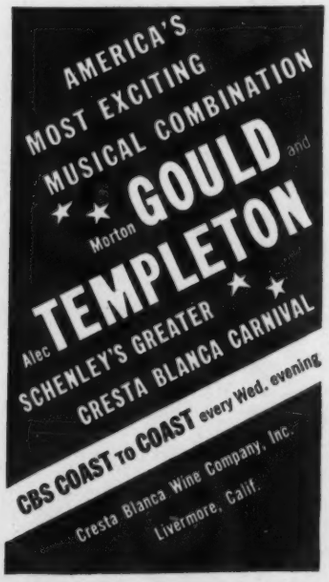
There were vague rumors that the plot, slightly on the complex side, has some deep underlying political meaning. If so, there is certainly no sign of it in the music, which is gloriously and uninhibitedly lyrical. It rises throughout to unashamedly poetical and passionate climaxes and makes one wonder why so many of our contemporary composers are frightened out of their wits by any hint of melody.

The opera lasts forty-five minutes. Like L'Amore dei Tre Re, the melodic line is continuous, in the Wagner-Strauss tradition. There are no set arias, and the orchestration is more symphonic than operatic in form. The three high moments of the work are reached in Folco's narrative, the love duet between Rinaldo and Giselda, and Giselda's final apostrophe to the miracle of love. A brief choral interlude is introduced effectively just before the end.

Whether, because of its lack of dramatic action, the opera would be highly effective on the stage, remains to be seen. However, because of its symphonic quality, it could and should have many performances by symphony orchestras. An English libretto might be provided, as it is difficult to keep the story in mind throughout.

Alexander Sved, Vivian Della Chiesa, Mario Berini and Virgilio Lazzari threw their whole souls into the performance, no doubt stimulated by the superb playing of the NBC Symphony Orchestra. Folco's narrative, as sung by Alexander Sved was a gem of taste and beautiful phrasing. One understands why Montemezzi was so insistent about obtaining Sved for the part. It is hard to imagine anyone singing it better.

Vivian Della Chiesa, who has been sorely missed from radio, sang Giselda with warmth, tenderness and luscious beauty of tone, and Mario Berini seconded her brilliantly as Rinaldo. Lazzari made an impressive Salomone.



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NEW YORK CONCERT SEASON LAUNCHED

(*Continued from page 3*)

enth, Prokofieff's Scythian Suite and Strauss' Dance of the Seven Veils, from Salome. The conductor's authoritative and deeply felt reachings made their customary strong impression, and the players lived up to their reputation as eminent in ensemble, sound and execution. Outstanding were Ormandy's variety of moods in the Brahms music and his whimsical fantasy in Prokofieff.

Bartok Violin Concerto in N. Y. Premiere

Making his second Thursday night appearance of the season with the Philharmonic Orchestra (CH) on Oct. 14, Rodzinski presented three Chorale-Preludes by Bach-Respighi, Bela Bartok's Violin Concerto (composed 1937-38) and the Fantastic Symphony by Berlioz. The soloist in the Bartok opus was Tossy Spivakovsky, concertmaster of the Cleveland Orchestra.

What aroused most curiosity on the part of the audience was the Bartok music, as he remains a puzzling composer to the majority of concert-goers, and also to many musicians and critics. He has a style distinctly his own, but it is a style primarily esoteric and not easy of approach emotionally. In the Concerto there are brief moments of haunting lyric beauty but they soon lose themselves in weaving development and intricate passages, logical enough and brilliantly orchestrated, but giving out the impression less of creative impulse than of pure cerebral process. The total effect is that of serious writing, aristocratic workmanship, and an original idiom, all based on searching thought and a kind of intellectual *Weltschmerz*.

The audience realized the mastership and profundity of the composer and recalled him to the stage for repeated bows. Spivakovsky won high honors in the interpretation and playing. He had made the pages his own and voiced them with spontaneity, verve and infinite nuances of tone and technic. The lush Berlioz music, its surging excitements graphically emphasized by Rodzinski and his fine ensemble, seemed like ABC beside the X of the Bartok Concerto.

In Recital Halls

Sept. 26 (TH)—Jeanne Lee, young mezzo-soprano, revealed a potentially good voice which should attain more roundness and security with further experience. She has musical feeling and sense for interpretation. Everett Tutchings was the accompanist.

Oct. 31 — The Don Cossacks ended their three-day series at the Metropolitan Opera House with one of their typically varied programs expertly sung. As always their tone control and rhythmic command were finely directed by Serge Jaroff. He scored an additional individual hit as the arranger of Shostakovich's stirring Hymn of the United Nations. Two Cossacks did dancing to some of the numbers.

Oct. 10 (TH)—Frieda Hempel made a welcome return to the local concert platform with a recital that brought her overwhelming success. In a program of familiar songs wisely chosen (all done in German) her voice sounded lovely and equal to all demands. She put charm as well as eloquence into her tone and texts. It was a hearty-warming exhibition of the best type of Lieder singing. Miss Hempel furthermore made an attractive personal picture most modishly gowned. Paul Meyer accompanied.

Oct. 10 (CCH)—Gareth Anderson, colored tenor, using four languages, made a pleasant recital impression with a voice of limited range and power, and intelligent handling of musical material. Jonathan Brice was at the piano. Mr. Anderson, by the way, is organist and choir director of St. Augustine Presbyterian Church in the Bronx.

Oct. 10 (TiH)—Eleanor De Grasse's recital presented soprano quality of decided appeal, especially in the upper register. Her numbers ranged over wide diversity of style, all managed with discriminative taste. Ellmer Zoller presided tastefully at the piano.

Oct. 11 (TH)—Juanita Carter, youthful American soprano, was another who showed resourcefulness in program-making of mostly contemporary music. Four characteristic songs by Theodore Chanler, rarely heard Marx and Milhaud compositions, and some by ancient John Dowland, rounded out the unsual list. Miss Carter performed everything with silvery tonalism of small volume and sympathetically refined delivery. Theodore Schaefer accompanied.

Oct. 12 (TiH) — Ralph Kirkpatrick, harpsichordist, played that instrument with scholarship, imagination and finish, in music of the sixteenth, seventeenth and eighteenth centuries, covering France, England, Germany and Italy. The event was a rare treat for connoisseurs and an object lesson for students to emulate in the expression of impeccable taste.

[Editor's Note—The abbreviations used for the names of the various auditoriums are: CH for Carnegie Hall; CCH for Carnegie Chamber Music Hall; TH for Town Hall; TiH for Times Hall; TB for The Barbizon; BP for Barbizon Plaza; SH for Steinway Hall.]

Composers to Write Works About War

The League of Composers has invited seventeen composers to write works about this war, which will be played throughout the season by the New York Philharmonic-Symphony under Artur Rodzinski, and broadcast by the Columbia System. The first to be heard was Bernard Rogers' Invasion, on Oct. 17, and Memorial to Lidice, by Bohuslav Martinu, will be performed in the all-Czech concerts of Oct. 28 and 29.

Among the compositions to be heard later are the following: Charles Ives' War Song March; Roy Harris' March in Time of War, based on the American folksong, True Love, Don't Weep; Douglas Moore's Destroyer Song, dedicated to the United States Navy; John Alden Carpenter's The Anxious Bugler; Henry Cowell's American Pipers, dedicated to the A. E. F. in Ireland; Norman dello Joio's To a Lone Sentry; Nicolai Berezowsky's march, Soldiers on the Town.

Also Werner Josten's Before the Battle; Darius Milhaud's Introduction and Marche Funèbre; Roger Sessions' Dirge; William Grant Still's In Memoriam; The Colored Soldiers Who Died for Democracy; Walter Piston's Fugue on a Victory Theme; Quincy Porter's The Moving Tide; Howard Hanson's Fantasy for String Orchestra; and Bernard Herrmann's For the Fallen.

The works will be recorded by the Office of War Information for use in outpost stations in all parts of the world and for broadcast by short wave.

San Carlo Opera Opens

Making its annual autumn visit to New York, Fortune Gallo's San Carlo Opera Company began a season of 24 performances at the Broadway Theatre (its usual home, the huge Center Theatre being occupied by another attraction.) The smaller house makes for more intimacy, and on the whole, for better hearing, with no amplification system required. La Bohème was the opening bid, the usual excellent ensemble singing and acting the work admirably. Dorothy Kirsten's appealing and finished voice style as Mimi, constituted highlights of the occasion. Tenor Mario Berini was a ringing and emotionally exuberant Rodolfo. Leola Turner did the Musetta waltz-song spiritedly. Veteran Mario Valle gave a polished account of Marcello. Hugh Thompson made the most of Colline's Song to the Coat. George Schick conducted with discretion and taste.

Aida on Oct. 8 had Mobley Lushanya in the title role, with her familiar and effective interpretation. A routined Rhadames was Aroldo Lindi. Angelo Pilotto scored as Amonasro. Another giving high satisfaction was Marie Powers as Amneris. Emerson Buckley in the conductor's stand, furnished solid and informed help with the baton.

The Saturday matinée on Oct. 9 was Faust, Dorothy Kerstin again shining. Mario Palermo sang the tenor part acceptably. Harold Kravitt was the Mephistopheles; Mario Valle, the Valentin. Buckley conducted. In the evening, Carmen brought Louise Caselotti, exotic in appearance and action and vocally appropriate as the Seville charmer. Don Carlos did an adequate Don Jose, and Leola Turner was a demure and pleasant-voiced Micaela. Stephan Ballarini sang the Toreador role. George Schick was in firm command of the orchestra.

Sunday performances, Oct. 10, were Rigoletto (matinée) and Il Trovatore (evening). In the former, Grace Panvini registered with fluent coloratura and lyric smoothness. Mario Palermo, in the role of the Duke, managed good high tones and personalized with grace and spirit. Stephan Ballarini gave graphic character to the music and characterization of the hunchback jester. Emerson Buckley conducted. Pascal Ferrara was the Manrico of the Verdi opera, and Mobley Lushanya impersonated Leonora. Ralph Pandiscio and Lyuba Senderowna contributed finely as Di Luna and Azucena. Schick conducted.

The second week began with Traviata, Oct. 11, Nancy Garrotto showing outstanding proficiency as Violetta, and Mario Berini winning ovations as Alfredo. Tito Coral was cast as the elder Germont. Buckley conducted.

Further performances will be reviewed in the Nov. 5 issue.

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—*Virgil Thomson, N. Y. Herald Tribune, Oct. 8, 1942*

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GEORGE SCHICK

is conducting in the New York season of the San Carlo Opera Company, Oct. 7 to 24. Mr. Schick was conductor of the Czech State Orchestra until 1938. He then went to England and was engaged by Sir Thomas Beecham to direct The Bartered Bride and various Wagnerian operas at Covent Garden. Four years ago he came to this country to arrange and supervise pictures of Risë Stevens. (Photo by de Bellis.)

Toronto Sees Best Season

By JOSEPH A. WHITMORE
Toronto, Canada

Jack Elton, general manager of the Toronto Symphony Orchestra, announces a brilliant schedule for the 1943-44 season, opening Nov. 2 and ending March 14, 1944.

Under the able direction of Sir Ernest MacMillan and Associate Conductor Ettore Mazzoleni, ten Tuesday evening concerts will be given in this 22nd season. The dates and guest artists follow:

Nov. 2, Mishel Piastro, violinist; Nov. 16, Hertha Glaz, Metropolitan contralto; Nov. 30, Orchestra program; Dec. 14, Lubka Kolessa, pianist; Jan. 4, Ross Pratt, pianist; Jan. 18, Mendelssohn choir and soloists; Feb. 1, Elie Spivak, violinist; Feb. 15, All-request program; Feb. 29, Ernest Seitz, pianist; and March 14, Artur Rubinstein, pianist.

Of interest to American readers will be the starting time for the concerts—8:10. This experiment was tried last year and found to be very successful. Toronto, like many other cities, is experiencing transportation difficulties and it was proved last year that an earlier starting time is more convenient for those who stay "down town" and others forced to travel by street-car.

The most impressive and varied list of musical attractions to play Toronto at any time is promised by Eaton Auditorium for this season. Four series of concerts will be offered. A complete list of artists and dates follows:

Concert Series: Rudolph Serkin, pianist, Oct. 21; Charles Kullman, tenor, Nov. 13; Helen Jepson, soprano, Jan. 20; Alexander Kipnis, bass, March 16; Salvatore Baccaloni and Company in The Barber of Seville, April 28.

Artists Thursday-Saturday Series: Philadelphia Opera Co. in The Bat, Oct. 28 and 30; Artur Rubinstein, pianist, Nov. 25 and 27; Zino Francescatti, violinist, Jan. 13 and 15; Anna Kaskas, contralto, Feb. 17 and 19; Thomas L. Thomas, baritone, March 23 and 25.

Musical Arts Series: Alec Templeton, pianist, Nov. 2; Paul Draper and Larry Adler, Dec. 2; Katherine Dunham Dancers, Jan. 27; Todd Duncan, baritone, March 2; Oscar Levant, pianist, March 30.

Two special Marian Anderson Concerts, April 20 and 22.

Dayton Has Opera Festival

Dayton, O.

Under the local sponsorship of Miriam Rosenthal and with Michael De Pace of New York as managing director, this city's second festival of opera offered eight performances of nine works between Sept. 17 and 26.

Memorial Hall was filled with opera lovers, war workers and representatives of the military and naval forces, including members of the WACs. The Metropolitan provided the leading artists, and Olin Downes came from New York officially to launch the season. Downes spoke before the opening performance of La Traviata and also reviewed it for a local paper. He called attention to last May's operatic festival and said he found it "rather astonishing" that Dayton could afford audiences for festivals so close together.

Traviata, with Bidu Sayao, Jan Peerce and Robert Weede as the principals, was the inaugural work. The Brazilian soprano laid a spell of beauty and grace and sparkling voice on her hearers. Peerce was a manful but tender Alfredo and Weede gave a poignant reading to Germont that never became stodgy. Lorenzo Alvary, Dorothy Hartigan, Thelma Votipka, Wilfred Engelman, Alessio De Paolis, and Norman Roland completed the cast.

Cavalleria Rusticana and Pagliacci, the second night, brought the veteran Giovanni Martinelli as Canio. He received an ovation and gave a stirring delineation of the familiar role. It was his first Dayton visit. Marjory Hess, Weede, Engelman and De Paolis were other principals. The Mascagni work offered Gertrude Ribla, a capable dramatic soprano, Edward Marshall, Misses Hess and Hartigan and Carlo Morelli.

Boheme on Sept. 19 offered Peerce and Sayao again, both in splendid lyrical form, with Morelli, Alvary, Engelman, De Paolis, Norman Roland and Miss Hess.

Alexander Sved gave Dayton a vivid Scarpia when Tosca was sung on Sept. 20. Voice and acting were combined in electrifical manner and this city will long remember his impersonation. Armand Tokatyan and Vivian Delle Chiesa, likewise were excellent foils for the baritone and the entire work moved with dramatic impact. Thelma Votipka, and Messrs. Roland, Alvary, De Paolis and Engelman completed the cast.

Carmen brought the vivacious Bruna Castagna in the title role, with Tokatyan, Morelli and Miss Hess as other principals and Misses Votipka and Hess and Messrs. Alvary, Engelman, Roland, and De Paolis in support. The brilliant ballet had Josephine Schwarz as premiere ballerina.

Following a two-day recess, the festival resumed on Sept. 24 with Il Trovatore. Gifted Igor Gorin won the affection of the almost capacity audience with his di Luna; Gertrude Ribla was an accomplished Leonora; Anna Kaskas gave a forceful characterization of Azucena; while Martinelli again had an ovation. Nicola Moscona, Giovanni Totolero and Norman Roland were heard in support.

Martha in English

Martha was sung in English with Josephine Antoine, Miss Karkas, William Hain, Hugh Thompson and Messrs. Alvary, Roland and Engelman. A sprightly performance was given of the Flotow score.

Weede returned for the final night to give a passionate delineation of the title role in Rigoletto. Josephine Antoine's coloratura was especially lovely as Gilda. Franco Perulli made his only appearance as the Duke and Moscona was an impressive Sparafucile. Thelma Votipka, Miss Kaskas and Messrs. Roland, Coscia, Totolero and Engelman added interesting bits and the entire performance brought pleasure to the capacity audience.

Fausto Cleva was general musical director and conducted Boheme, Traviata, Tosca, Carmen, Rigoletto, Il Trovatore, and Martha with his accustomed authority and fine control. Antonio Dell'Orifice presided over the performance of the "twins."

S. N.

Irving Kolodin, New York Sun Critic, in Army

Irving Kolodin, former associate music critic on the *New York Sun*, was inducted into the Army some weeks ago and now is stationed as a Private in the Army Air Forces Eastern Training Command Center at Greensboro, N. C.

The Steven Kennedy photograph on the Front Cover is by James Abresch, N. Y.

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ERNO RAPEE IN FINE CONCERT
Last night's Chalet concert under Erno Rapee turned out to be one of the best played of the summer series. Mr. Rapee exhibited perfect command over his men at all times in a restrained, business-like set of readings that left very little to be desired. The dark-haired leader emerges as a thoroughly capable musician, one in whom it would not be surprising to find almost any superlative bent in his art.
—*Montreal Daily Herald, August 13, 1943*

RAPEE ACCLAIMED
Erno Rapee, conducting the Tchaikovsky 6th Symphony, presented it with precision, purity and utmost clarity of phrase. He raised a vision as of enacted drama before us of great finesse. The second half of the program met with a thunderstorm of applause and acclaim. He gave a magnificent performance of Apres midi d'un Faune.
—*Le Devoir, Montreal, August 13, 1943*

RAPEE FETED
Erno Rapee directed in the best tradition of the finest conductors. He knows how to present a program interesting to everyone. His enthusiastic audience feted him with an ovation which assures him welcome here always.
—*La Patrie, Montreal, August 13, 1943*

RAPEE BRILLIANT SUCCESS
Erno Rapee showed himself perfectly equipped to encompass the whole of his wide range of program. His principal qualities are life and clarity.
—*La Presse, Montreal, August 13, 1943*

RAPEE CONDUCTS CHALET CONCERT
The Tchaikovsky "Pathetique" gave a very clear idea of Mr. Rapee's powers and of his complete control of the orchestra. At the end of the concert Mr. Rapee appeased the great applause of the audience with a Sousa march, which went, literally, with a bang.
—*Montreal Star, August 13, 1943*

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THE DANCE

Massine Premiere By Ballet Theatre

By ROSALYN KROKOVER,
Dance Editor, Musical Courier

With S. Hurok's presentation of New York's tenth fall season of ballet, a glance at the historical ledger is in order. Ten years ago ballet was a nostalgic term to some and a blank to most people. In that decade, through the enterprise of one man, ballet has become as much a part of the American mind as boogie-woogie.

Hurok, a canny, sentimental Muscovite, imported ballet to the United States to satisfy a long-gnawing hunger in his own spiritual nature. This craving was born in his youth when he queued up to the Met box-office to buy the privilege of standing through a performance of Pique Dame. He recalled tales of Russia's Bolshoi and Maryinsky Theatres. What did opera have that ballet couldn't match?

Meanwhile the late Otto H. Kahn conceived the same idea. He bountifully endowed Serge Diaghileff to make the Atlantic crossing in 1914 and introduced Nijinsky, Karsavina, Cecchetti, Lopokova, and other magical names of the past to an elect audience who paid a ticket for the introduction. After an abortive tour, attended by more newspaper publicity than a Presidential election, Diaghileff retired to the Continent, leaving behind a trail of red-inked invoices which the chagrined auditors tallied at well over a quarter of a million dollars. The select audience withdrew into their memories and a pall descended on ballet. Through it all, Hurok remained silent, observant.

Several years later he ventured forth with Anna Pavlowa and her Russian Ballet. They visited American cities from New York to San Francisco, and a tremor shook the land. Where Diaghileff had sown and not reaped, a slender raven-haired lady usurped a permanent spot in the heart of America. Hurok followed these tours with the presentation of Isadora Duncan, Vicente Escudero, Mary Wigman, Uday Shan-Kar. By 1933 he had developed a penchant for risking substantial guarantees to performing artists against his confidence in the sharpening appetite of a dance-loving public.

•

It was then that word drifted across the ocean of ballet's rebirth in Paris. It was the year of depression. New York producers, remembering Diaghileff, shuddered and clutched their bank balances. Not Hurok. He toed the edge of the theatrical divingboard, took a deep breath and plunged.

Those days seem distant now. Yet not much more than a decade ago the word "choreography" was a tongue-twisting stranger in the Broadway lexicon; a tutu came into view only to the music of Delibes' Sylvia; and what fantastic formula-maker for musical comedy would ever have prescribed a ballet sequence for the crucial close of the first act?

•

Out of this fabrile decade, Hurok emerged wearing something resembling the crown of a sultan of ballet. His daring individual action burgeoned into a theatrical institution. Each year his New York seasons became more lavish and colorful, and the tours became longer. Just as the New York Times once remarked editorially: "He has done as much for music in this country as the invention of the phonograph"; so it is generally conceded that Hurok is the man largely responsible for bringing America to the ballet. One of the results of this popular evolution was a rich crop of American dancers and the establishment of such enterprising groups of pioneers as the Ballet Theatre.

Ballet, according to the best informed circles, has come to stay.

JANET REED and ANDRÉ EGLEVSKY in Mademoiselle Angot, new Massine ballet which had its world premiere on Oct. 10 at the Metropolitan Opera House.

Ballet Theatre's Opening

The opening night of the tenth consecutive season of ballet presented in New York by S. Hurok packed the Metropolitan Opera House to the doors. Standees, stretched from one end of the arch to the other, were about six deep. The fortunate ones who came early enough to secure a choice spot spent the intermissions hanging on to it by sitting on the floor.

On this occasion four ballets were given by Ballet Theatre—Capriccio Espagnol, Lilac Garden, Mademoiselle Angot and Princess Aurora. The interesting feature of Capriccio Espagnol was seeing Alicia Alonso and Jerome Robbins in the prominent parts. This was Miss Alonso's first appearance with the company in three years, and her return is most welcome for she is one of the extremely gifted young dancers. The performance of the ballet, however, was not of the best. Dancers and orchestra had a difficult time getting together.

Lilac Garden with Nora Kaye, Hugh Laing, Antony Tudor (the choreographer), and Maria Karnilova was the high spot of the evening. It not only wears well but with every performance it becomes more and more absorbing. Every gesture, every pattern and phrase, are so well made and there is such complete unity between movement and music that one's attention is never allowed to become relaxed. Maria Karnilova, in the part of the other girl, for the first time, did not quite measure up to her colleagues. She is a dancer of great ability and after a few performances she will, no doubt, be relieved of nervous tension.

Mademoiselle Angot Bows

The new ballet for the evening was Leonide Massine's Mademoiselle Angot. This is a ballet version of the Lecocq operetta of the same name. The music was arranged and conducted by Efrem Kurtz (guest conductor), and orchestrated by Richard Mohaupt. Mstislav Dobujinsky was responsible for the gay colored costumes and scenery.

The story deals with a young girl called Soubrette, who is betrothed to a barber and falls in love with an artist. After some incidental dances in a market scene and an elaborate masquerade (false noses and all), she returns, disillusioned, to her barber.

It is typical of Massine's recent creations. It is neither very funny nor dramatic; however, there is a hint of humor occasionally and more than a suggestion of plagiarism from his many other ballets. Nora Kaye, Massine, Rosella Hightower, Andre Eglevsky and Simon Semenoff had a great deal of dancing to do but in spite of their talents the work as a whole was spotty, and had little continuity. There were numerous curtain calls and much applause at the end—probably for the dancers instead of the choreography!

Alicia Markova made her only appearance of the evening in the closing ballet—Princess Aurora—and it was well worth waiting for. She danced the almost impossible tour-de-force with such ease, grace and charm that to the untrained eye it would appear to be a succession of simple variations. Anton Dolin took his usual role in assisting Markova. Rosella Hightower and Andre Eglevsky provided some thrilling moments of ballet technique in the Bluebird Variation.

Antal Dorati conducted the first two ballets and Mois Zlatin conducted the last one.

The season will continue until Nov. 7.

Dance Notes

Katherine Dunham's Tropical Revue has been improved considerably since its opening. Some of the costumes are brighter and the program, originally too long, has been tightened. With capacity houses at almost every performance the show will run indefinitely instead of the scheduled two weeks. There is talk, however, of a change of theatre after Nov. 13. . . . Simone Michelle will spend the season in Denver teaching, giving lecture-recitals and concerts. Recently Miss Michelle has performed for many near-by Army Camps, convalescent soldiers, and at the Denver University where she also gave an illustrated lecture.

The Duncan Dance Guild has announced its plans for a concert at the Y Dance Theatre on Oct. 31, and the annual Educational Dance Program in the same auditorium on Nov. 28. In the spring the professional members of the Guild will appear in Carnegie Hall with the National Orchestral Association under the direction of Leon Barzin. Participating in the programs are Rosemarie Beenk, Hortense Dolan, Mignon Garland, Kathleen Hini, Julia Levien, Ethel Mandell, Dorothy McDermid, Josephine Petts, Lillian Rosenberg, Carol Rosenthal, Zara Viool and Anita Zahn.

Lisan Kay will appear in a solo recital at the Barbizon Plaza Concert Hall on Nov. 4. . . . Jack Gansert, formerly of the Jooss Ballet and the Metropolitan Opera, has just signed a contract to tour with Mia Slavenska and her company.

Francescatti in USO Tour Before Starting Season

Prefacing his 1943-4 tour, Zino Francescatti, violinist, is fulfilling a number of engagements for USO—Camp Shows. On Oct. 9 he played for the WAVES at Hunter College and on Oct. 10 appeared at Camp Upton. Columbus Day was observed by Francescatti as soloist in the Tchaikovsky Concerto with the soldier orchestra at Fort Monmouth conducted by Thor Johnson. It was the first time he had played the Concerto in this country. On Oct. 21, 22 and 24 he plays it as soloist with the New York Philharmonic under Rodzinski.

Francescatti will also be heard this season with the Detroit Symphony, Oct. 28; Chicago Symphony, Dec. 2 and 3; Minneapolis Symphony, Jan. 7; and six times with the Philadelphia Orchestra in that city and New York. His Carnegie Hall recital has been set for March 22.

N. Y. Concert to Mark Russian-American Friendship

Ten years of diplomatic relations between the United States and Russia will be commemorated on Nov. 7 at the Hotel New Yorker when a concert of all-Soviet music will be presented under the auspices of the Musicians Committee of the National Council of American-Soviet Friendship. Serge Koussevitzky is chairman; Fritz Reiner, Lily Pons, Andre Kostelanetz, Aaron Copland, Roy Harris, Dmitri Mitropoulos and Mrs. Guy Patterson Gannett are vice chairmen. Goddard Lieberson is excutive secretary and Eric Bernay treasurer.

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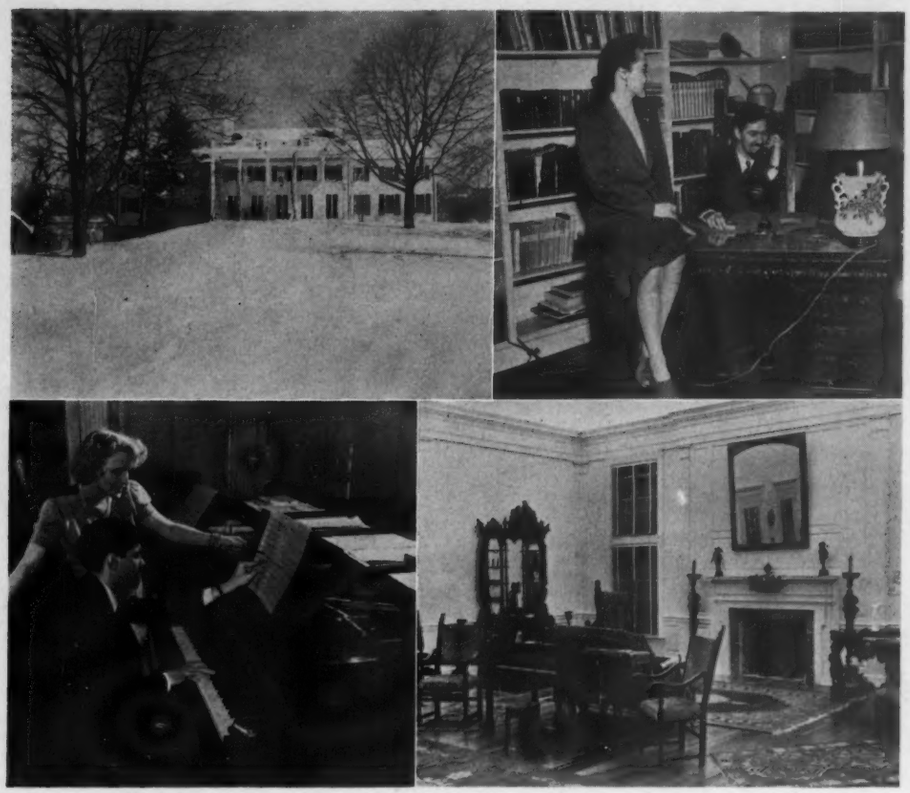

AT HOME WITH THE JOHN HAUSSERMANNS.

Upper left, the composer's house, Apple Trees, on Millwood Road, Mt. Kisco, N.Y., as seen on a snowy day last winter. Upper right, Mr. and Mrs. Haussermann exchange greetings with friends via telephone, during a pause in his composing. Lower left, Mr. Haussermann at the piano rehearses one of his works with Margot Rebeil, soprano, soloist. Lower right, music room at Apple Trees, furnished in rare antiques, including a keyboard instrument of Empress Josephine's day.

When John Haussermann, American composer, returned from Europe in 1937 after living there off and on from 1931, he did so with a complete awareness of what was about to happen abroad. A student of modern politics and history, keenly perceptive of contemporary events and their meaning, he is no long-haired dreamy composer who lives in the clouds and is only vaguely interested in his surroundings.

Born in Manila, son of an American lawyer and financier, Mr. Haussermann spent his childhood on a farm near Cincinnati. And despite his European musical education, when he studied organ with Marcel Dupré and composition in Paris with Paul La Flem, he never lost the practical Americanism with which his early background had provided him.

Evidence of this can also be found in his choice of a home upon his return from Europe. Finding it difficult to adapt himself to New York life, he and his wife sought quietly for two years until they found the place they needed and could love. A white Colonial house in the hills of Northern Westchester, it is called Apple Trees because of the orchards that surround it. Here the Haussermanns have built a new life with their two sons and a conglomeration of secretaries and friends. Here they have brought their wonderful collection of Oriental and European art, and here, they suppose, they will stay for the rest of their lives.

A Creative Household

The household is geared for work. After breakfast, Haussermann goes out to his studio, which he designed and built two years ago. Separated from the house by lawns and gardens, it is architecturally in the same style as the main house, and is a room thirty by fifty feet in dimensions, with twenty-foot arched ceilings. Its dominant features are an enormous Aeolian Skinner organ, two concert grand pianos and a platform used as a stage for concerts. With Mr. Haussermann is one of his two secretaries. He seats himself at one piano, the secretary at another. He plays a measure, she plays it after him and writes it down. Or he dictates to her his voluminous correspondence. He himself never writes down his music. He works all morning until lunchtime.

At lunch the household converges from all points of the compass, and the meal is a long and gay one. The table never has less than five people around it and the number usually exceeds ten. The Haussermanns rarely go out, and their friends come to them. Their open-house hospitality has become a tradition.

After lunch comes more work in the studio until five. In the evening, Mr. Haussermann spends hours at the organ alone, working out ideas for the next day. He is an extraordinary improvisor, and his great delight is to improvise in fugue form, which he can do by the hour.

Occasionally he will break down and join in a game of gin rummy, of which he is an addict. His tastes in reading range from The New Yorker to Oriental philosophy. His huge library is filled with books on Oriental subjects, which may have something to do wtih the decided Oriental flavor of much of his music.

How Voice Concerto was Born

Unique among Mr. Haussermann's compositions is his Concerto for Voice and Orchestra, which was premiered last year by Eugene Goossens and the Cincinnati Orchestra.

He first conceived the idea for the concerto when he heard Margot Rebeil doing the Ravel Vocalise. He was amazed at the instrumental timbre and effects of the voice. Immediately he realized how the voice could be developed to handle more than one color.

At the moment he is working on a new Piano Concerto. However, still fascinated by the possibilities of absolute music for the voice, he is also writing a Sonata for Voice and Piano. His is a fresh, adventurous mind in composition and the unusual has always had great appeal for him.

No Expatriate

When Mr. Haussermann came back from Europe, he was no mere ignorant expatriate, disdainful of his own country. He had kept abreast not only of the American political scene, but also of American musical development. What he found here was even more exciting than he had anticipated.

"Since the war there has been a great spiritual awakening in music—I might say a real renaissance in this country," he noted. "I lived in Paris periodically for five years prior to the war and have seen the change, have seen New York become the world center of music. And we are ready for it.

"Our musicians are awake to their great opportunities," he concluded, "and our composers are meeting the challenge. Seeing what is going on around me, I am proud to be an American composer."

E. H.

Totenberg Engaged for Baltimore Symphony and Peabody

BALTIMORE, MD.—Roman Totenberg has been engaged by Reginald Stewart as concertmaster and assistant conductor of the new Baltimore Symphony Orchestra, which opens its second season on Nov. 7. At the same time, his appointment was announced as a member of the faculty of the Peabody Conservatory of Music, of which Mr. Stewart is also director.

Mr. Totenberg will appear as soloist with the orchestra. He was formerly solo violinist and concertmaster with the New Friends of Music Orchestra in New York.

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CHICAGO

By RENÉ DEVRIES

Chicago

It is a far cry from the era when Chicago had but one impresario purveying attractions for opera and concert-goers. Since the days of F. Wight Neumann, Tsar among managers, many changes have taken place in concert management here.

While Neumann's monopoly was fought by Messrs. Wessels & Voegeli valiantly, it was left to Dema Harshbarger to alter the complexion of managerial handling of artists in this city. Together with Bertha Ott, Miss Harshbarger, brought to Chicago and to the country at large innumerable first-class attractions which won them international repute and paved the way for other impresarios to emulate their lead.

Miss Ott, successor of F. Wight Neumann, has carried on independently and successfully, even though many managers had meanwhile sprung up. Some of her competitors have long since fallen by the wayside, but at least three of them are still going strong. Among them there is Harry Zelzer, who will bring to the Civic Opera House this season the following attractions: Paul Draper and Larry Adler; Original Don Cossacks Chorus and Dancers; Jeannette MacDonald; Gen. Platoff's Russian Male Chorus; Mia Slavenska and Dance Ensemble; Heifetz; Jan Kiepura; Nelson Eddy; Lily Pons and Andre Kostelanetz.

Zelzer's success in the managerial field opened a new vista to enterprising business men. Nine years ago The History and Enjoyment of Music Series was launched, with Messrs. Goldsmith and Thompson in charge. The public's response to the series acted as an incentive for the Adult Council of Chicago to enter the field of music, presenting the Musical Arts Piano Series.

Bertha Ott Attractions

To Bertha Ott we are indebted for presenting many budding talents in debut recital besides bringing star attractions here. Some of the artists and attractions we are to hear under her direction include Vivian Abell, soprano; Miss Abell is well known in music circles as choir directress of Old St Peter's church and her debut recital is looked forward to with keen expectation. Laura Stroud Batsch, pianist will give a series of Brahms recitals; Virginia Parker, soprano, winner of the Young Artist Contest sponsored by the Society of American Musicians; Ruth Heizer, mezzo soprano, in annual recital at Kimball Hall; Robert McDowell, pianist and winner of the Young Artist contest of the Society of American Musicians; Anne Crane, violinist, and Loraine Merrill, pianist in a joint recital; Roth String Quartet; Viana Bey, ten-year-old pianist from California; Esther Doby, soprano; E. Dosing, organist and Avram Lavin, cellist. The Chicago All-Girl Piano Symphony Orchestra, Antoinette Rich, conductor, will be heard in a series of concerts at Orchestra Hall under Miss Ott.

Woman Symphony's Concerts

Rather than announcing the Woman's Symphony Orchestra's entire season at once this year, its board plans to make known conductors and artists just before each concert. They believe this advisable, because of the various difficulties—transportation, war activities, etc.—which necessitate many changes these days.

As usual, there will be three concerts with noted guest conductors and star soloists. Dorothy Maynor will be guest artist and Hans Lange, the conductor at the first concert, November 10, in Orchestra Hall. The orchestra again has its full membership of 90, after losing sixteen of its personnel who left to take men's places in other orchestras last year.

Mrs. Albert H. Ullrich is the new president of the Woman's Symphony.

New Series by Lincoln School

Music For You, a new series of four programs, sponsored by the Abraham Lincoln School, will be offered beginning Oct. 25 and extending through February, 1944. Works representing American, Russian and Free European composers will be performed by outstanding American artists. Rudolph Ganz opens the series at Thorne Hall and will act as moderator for this first program when a symposium will be devoted to Music in Our Changing Society. Other participants will include Olga Samaroff Stokowski; Lehman Engel, Musician 1st Class, USNR, Great Lakes, Illinois, and the former conductor of the American Ballad singers. Remaining events of the series include a program of Music of Free European composers and will be shared by Remi Gassman, music critic of the Chicago Daily Times.

The third program is to be devoted to American composers, with Cecil Smith, faculty member of the University of Chicago and former critic of the Chicago Tribune, acting as discussion leader. The concluding program is to feature Russian composers and will be led by Hans Rosenwald, Dean of the Chicago Musical College. Performing artists engaged are Ida Krehm, Thaddeus Kozuch, Wanda Paul, pianists; Karl Fruh, Sheppard Lehnoff, and David Moll, members of the NBC Orchestra of Chicago; Hans Alton and Napoleon Reed, baritones. The proceeds of this series will go to the Armed Forces Master Record Fund and the Music Section of the Abraham Lincoln School.

Kaskas and Jusko at Civic Opera House

Anna Kaskas, American contralto, and Ralph Jusko, basso, were presented by the Marian Fathers in joint recital at the Civic Opera House early in October. The vast audience manifested its enthusiasm vociferously for the young singer of the Metropolitan who had not been heard to better advantage here. Mr. Jusko, a newcomer, created a good impression.

American Conservatory of Music Events

The fifty-eighth winter session of the American Conservatory opened with a good enrollment in all departments.

Marian Sherman, piano pupil of Mae Doelling Schmidt, played the Gershwin Rhapsody in Blue for the Fort Mead, (S. D.) Symphony Orchestra recently. Vera Borchert, pianist and Mable Minghini, soprano, the latter a former American Conservatory student, now teaching in Elhart, (Ind.) gave a recital before the Woman's Club of Arlington Heights, early in October

Ada Paggi Student Wins Scholarship

Annabell Aronson, soprano pupil of Ada Paggi, won one of the voice scholarships awarded by Grinell University in this year's auditions. Thousands of contestants from the entire United States competed. Miss Aronson is the daughter of Philip Aronson, member of the Chicago Opera Company since the days of Campanini.

Girl from Sandjak Scores in Premiere

The Girl From Sandjak, a musical drama in four acts with text and music by Alexander J. Savine and lyrics by Lillian Blauvelt, scored well at its world premiere on October 3 at the Blackstone Theatre and was repeated on October 17. The presentation marked the first Serbian music drama given in the United States The occasion was sponsored by the Serbian National Defense Council of America and the proceeds went to the Serbian War Relief. The cast brought together a bevy of young and well trained Chicago singers under the baton of Rudolph Ganz.

VIRGINIA DUFFY
(Photo by DuBois)

Virginia Duffy Heard in Army Camps and Concerts

CHICAGO.—Virginia Duffy, 13-year-old soprano, has made appearances at various army camps in the Middle West in the past few months. Manager Howard Will has booked her for concert appearances in various parts of the country. Meanwhile, Miss Duffy is an honor pupil at her school and one of the favorite youngsters of Mme. Herman Devries' large clientele of talented singers.

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ADVANCE IN RECORDING MARKS NEW TECHNICAL ACHIEVEMENTS

Since the advent of electrical recording the companies have built up catalogues that embrace nearly everything worthwhile in musical history, while new techniques have brought modern reproduction to an astonishing peak of high fidelity. Nor is it too much to say that more music can be learned through recordings than through any other medium, for they are a permanent record of the music contrasted to the ephemeral qualities of a concert or radio performance.

It must be remembered, however, that even at best, present-day records are not the ultimate in sound reproduction. New electronic developments eventually will supersede what now is obtainable. Scientists already have discovered means of controlling ultra and super-high frequencies, and are way ahead of the engineers in that respect. In the future we shall have instruments which, in the perfection of their operation, will make present techniques as obsolete as Euclidean geometry.

Role of Acoustics

The average human ear can hear up to between 10,000 and 15,000 cycles per second. Exceptionally acute ears can go up to 15,000 cycles per second. Most records, however, are cut at about 6,000-7,500 cycles per second. Not many pick-ups or speakers, especially in older models, go even that high; and, indeed, the mass of the average pickup prevents records from being cut higher. After a few playings, the delicate grooves of the higher frequencies would be destroyed anyway. Recording in general is not standardized. In the releases of any given month some may be of superlative quality, and some downright poor. Acoustics play a large part. Some halls have resonance, and anything recorded in them sounds good. Others are flat.

Notwithstanding all this, records today are uniformly brighter and better recorded than those even of a few years ago. And at best they are startlingly close to concert-hall realism. As a means for musical education they are unsurpassed, and many music-lovers have come to the point where they rather would listen to favorite selections at their ease in all the comfort of home. In the words of one of the recording companies, it's "the music you want when you want it."

Records in Review

BEETHOVEN, Trio No. 7, in B Flat Major, Op. 97 (Archduke); played by Artur Rubinstein (piano), Jascha Heifetz (violin), and Emanuel Feuermann (cello). Victor set DM 949, ten discs, $5.50.

A new recording of the Archduke Trio has been a must for quite some time. The Cortot, Thibaud, Casals (Victor M-92), version suffered from old-fashioned recording devices and has now been withdrawn as has the Sammons, Squire, Murdoch (Columbia M-52). It is only natural, therefore, that the feature set of this month's Victor releases has been a long awaited event.

PIERRE MONTEUX CONDUCTS
(Photo by Pictorial Feature Service.)

Beethoven composed the trio, which is one of eight, around 1811, during his so-called freest and happiest creative time. It was written in just a few weeks and dedicated to his friend and pupil, the Archduke Rudolph of Austria. It is considered the greatest of his piano trios, and, by some musicologists, the greatest of all piano trios.

We are grateful that Victor had the initiative to assemble such artists as Rubinstein, Heifetz and the late Feuermann, and that this trio was among the works recorded. Rarely does one have the opportunity of hearing an ensemble with such perfect balance, technical brilliance and superb tonal quality. It is an excellent recording of great music and musicianship.

LALO, Overture from Le Roi D'Ys; played by San Francisco Symphony Orchestra, Pierre Monteux, Conductor. Victor, 12-inch disc, 11-8489, $1.00.

While Edouard Lalo, the French composer of Spanish descent, is best known in this country by his Symphonie Espagnole, the opera, Le Roi d'Ys is considered his most popular work in France.

This overture, like most of the composer's output, may not be recognized as great writing but it is agreeable music and Pierre Monteux's performance is well worth attention. His mastery of the French School, with its characteristic grace and piquancy, is a delight for the listener. The instrumentation is rich and vivid and the effective cello solo is played by Boris Blinder. The recording is good.

GRIEG, Ballade in G Minor, Op. 24: played by Stell Andersen, Pianist. Bost BA6, two discs, $3.93.

As a tribute to the Norwegian composer's Centenary (1843-1943), Stell Andersen, an American pianist of Norwegian descent, and Bost records offer this set. The only other existing recording of this beautiful work was played by Leopold Godowsky but has been withdrawn from the catalogue quite a few years ago and is now a collector's item.

Miss Andersen's interpretation is poetic, sensitive and finely wrought. The special stress laid to minute details rather than bravura playing is what adds to the charm of the music and makes the recording worth while. There are, however, some surface disturbances.

JOHANN STRAUSS: Tritsch-Tratsch Polka; and DEL CASTILLOS Cuckoo Clock; played by Boston "Pops" Orchestra, conducted by Arthur Fiedler. Victor, 10-inch disc 10-1058, 75 cents.

Here are two light entertaining pieces which have become great favorites with the Boston Pops audience. And rightly so for they have plenty of verve and are extremely danceable.

Music for the Armed Forces

The Armed Forces Master Records, Inc., an organization created to establish master record libraries for service men is now working on a recorded music library for the Sea Bees (Construction Battalions) stationed in the far-off islands of the South Pacific.

Among the contributors for music libraries have been Toscanini, John Charles Thomas, Heifetz, Swarthout, Traubel, Horowitz, Kilenyi, Rodzinski, Barbirolli, Artur Rubinstein and Piatigorsky. The Universities of Columbia, Barnard, Carnegie Tech, Illinois, the David Mannes School have also contributed.

Steven Kennedy Aids Victory Cause

(Picture on Front Cover)

One of the most active singers in the war effort today is the young American baritone, Steven Kennedy, who has sung for the men in uniform more than 250 times, has made appearances at Army camps and Navy posts from coast to coast, and has won the favor of the boys in service through his presentations of music ranging from operatic arias to ballads and sea chanteys.

Mr. Kennedy, born in West Virginia, showed musical talent as a child. At 14 he had already become official organist of a church in his home town, and later assumed the duties of choir director.

Shortly afterwards Kennedy was sent to Pittsburgh to study at the Pittsburgh Musical Institute. There he received a complete musical education, majoring in voice and piano, and was the first student at the school to be graduated with a diploma in both these subjects. He later entered a summer course at the Eastman School of Music, Rochester, N. Y., and then joined a Gilbert and Sullivan opera company, singing in Iolanthe, Pirates of Penzance, Mikado.

At this time the baritone decided to gain education and and experience in Europe. He studied for three years in Florence, and made his debut in Milan as Germont in Traviata. Mr. Kennedy sang in a number of leading opera houses in Europe, having a repertoire of more than 48 roles. He is as much at home in French, Italian, Spanish and German as in his native tongue. Between his opera and concert engagements he continued to study, later leaving Italy for The Hague.

Since his return to America six years later, his New York Town Hall debut has been followed by concert tours that have taken him throughout the United States and Canada, and included engagements as soloist with orchestras.

Mr. Kennedy also has made appearances on major network radio programs, and was one of the few male singers to star in television. One of the last performances he made in this field was with the Metropolitan Opera soprano Josephine Antoine. Since the outbreak of war, television has been set aside for more urgent radio matters, but it is probable that Mr. Kennedy will find himself in the front line of this type of entertainment upon its return.

After more than a year of service in the United States Army, Mr. Kennedy was honorably discharged this spring due to a knee injury. But he is still doing his part in the great entertainment plan that has been developed to sustain the morale of the men in service.

Mr. Kennedy has toured more than 18,000 miles for USO-Camp Shows. He has added his services to Red Cross work and to the relief campaigns that have asked for the services of artists. He is now singing in many states for the National War Fund Drive, appearing most recently before a large audience in New Brunswick, N. J.

He spends his rare moments of leisure exercising in a gymnasium.

For the singing stars of tomorrow who must learn – *at home* – today!

Columbia Records Presents

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Columbia Recording Corp., Dept. C-2, Bridgeport, Conn.

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Music for War Aid

The Office of War Information, at Washington, is particularly interested in securing the help of musicians. That Bureau has a request from the Navy for aid in finding a suitable song for the Navy Air Force, the composition to be in march tempo, 4-4 or 6-8, and in good singable range for all the men. They "especially desire a challenging type of piece, with Navy colloquialisms, and not the ethereal, 'golden wings' sort of thing."

America should take example from Russia, Great Britain and China, says OWI, which have made music a vital and integral part of their war effort, both to sustain the spirit of the fighters and to stimulate morale at home. In our own country there still is much to be done in that regard.

The musicians of America should make fullest use of their special talents in fulfilling war needs by placing their art at the service of those in the forces. Besides being a patriotic service, this in the long run would help all musicians.

"Playing for such enlarged audiences, many members of whom may never have had the opportunity of hearing good music, would of necessity enlarge the group of good music lovers throughout the country. The notion is prevalent that there already is sufficient music and entertainment for men in the armed forces. This is a fallacy. Interviews conducted at random with members of the services would quickly dispel the idea. The Army and Navy want more musicians, of all types, to volunteer for regular camp appearances. Art music is desired and appreciated almost more than other types, for the reason that it is probably less generally available," says the OWI.

Musicians should offer their services for entertainment at the posts and camps of the Army to the local Commandant concerned through the Special Service Officer; and in the Navy, to the local Commandant concerned, through the Welfare and Recreation Officer.

• • •

The New and the Old

From almost time immemorial there has been controversy on the subject of what is called Modern Music. The title itself is a misnomer, for, according to the dictionary, it means "pertaining to the present or recent period; not ancient."

The present vanishes as soon as it is born, and there is no general acceptance of what is ancient. If Bach is ancient, is Beethoven? If Beethoven is ancient, is Wagner? Strauss wrote his Serenade for Wind Instruments in 1876, six years before Wagner finished and performed Parsifal. Certainly no one would call Strauss ancient, and yet extreme musical Leftists now refuse to regard him as modern. They even consider that the music of Stravinsky, Prokofieff, Hindemith, and Schönberg (all alive, and all at one time the subjects and victims of hot contention) is rapidly sliding into the ranks of the old-fashioned.

All music is in a sense Modern Music when it is written; therefore it would be more appropriate to term it generically New Music.

Broadly speaking, while the outward forms of twentieth century music have not changed essentially, despite some desperate experimentation, we have made distinct advances in harmonic freedom, in resourcefulness of orchestration, elasticity of tonality, and variety of rhythm. What the best of the younger composers of the moment have to say, is bravely conceived, sincerely felt and certainly well written. It is entitled to frequent hearing, so that it may be judged by other musicians, the public and the critics. If there is merit in such music, it will survive; if there is no merit, it will not. Most of the latest music is not very difficult to understand, and so it has every chance to succeed.

The familiar argument that Beethoven, Strauss and Wagner were all misunderstood carries little weight. They were misunderstood for only about twenty years or so. What some persons call Modern Music started to be written in the early days of this century, and has now come of age.

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Publication of an article or statement in the columns of this publication does not necessarily imply that the Editors indorse or agree with opinions or statements made by the writer. As an open forum for the musical field, the Musical Courier naturally presents all viewpoints. Discussion is always welcomed—within the new limitations of space imposed by war conditions.

New York October 20, 1943 No. 3078

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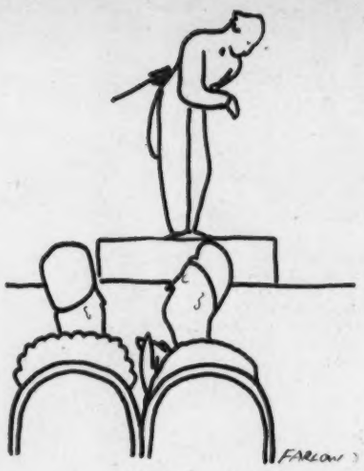
If your Musical Courier is not delivered on schedule, the delay is unavoidable because of war conditions. We therefore ask your indulgence.

Future Planning

We are told much by the higher-ups about the beautiful and even ideal post-war world to come. International political differences will be smoothed out, economic unity is to prevail, and the various racial and religious groups are to dwell in amicable toleration. The United States considers itself both an example and inspiration toward the attainment of those ends.



"The season hasn't really begun until Sforzandisky bows in a new dress coat." (Cartoon by Farlow.)

Meanwhile, even the most attentive listener has heard nothing about needed cultural reforms in this country, especially in the field of music and art. With billions upon billions being spent for war, it would seem as though a few hundred thousands might be used for more creative purposes. For instance, like the establishment of a Ministry of Fine Arts, the founding of a National Music School, a National Theatre, a National Opera, governmental awards and pensions for our outstanding composers, painters, poets, sculptors, architects, and men of science. This rich land is shamed by many smaller countries that do such things and keep them up even during wartime.

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Muzzling Free Ideas

An executive of the Columbia Broadcasting System states publicly that the organization has ordered its commentators merely to give the news, and to broadcast no personal opinions of their own.

That is a remarkable dictum in a land devoted to the idea of the freedom of speech, and if carried out generally to a logical conclusion, might produce some strange results.

For instance, suppose the newspaper chiefs decided to restrict their music critics in the same manner? Would professional music criticism have any value if the writers were barred from expressing personal opinions? Would it have any use, or reason to exist at all, if it did not represent personal opinions? Would the cause of music, or the musical public, be helped if a critic only reported that So and So gave a concert on such and such a date at this or that hall, and performed compositions by X, Y, Z, A, B, C, etc.?

The CBS man said that the news commentators should not try to establish or influence public opinion. How does public opinion come about except through open discussion pro and con? It is always the right in this Republic for one man to contradict another, if he so desires, in matters of world conditions, politics, sport, theatre, music, and everything else. We have such contradictions every day in the various music departments of the newspapers, and those opinions lead to healthy debate and argument on the part of interested persons.

The late New York Herald once tried many years ago to cover concert and opera performances by simply stating what was performed and by whom, without telling how. The music department became an intolerable bore, and protesting letters poured in from readers. The Herald editors, basically good journalists, took wise warning, and regular criticism was restored.

It is difficult to imagine that the example of the CBS censor would ever be followed by the intelligent executives of our daily press.

VARIATIONS

By Leonard Liebling

Arvid Fredborg, well known Swedish newspaper man, just home after two years in Germany, has published a book called Behind the Steel Wall. He gives an illuminating picture of conditions in the Reich since the American correspondents left there. Some passages describe Hitler's constant interference with matters in the field, based on his belief that he is a military genius, an opinion not shared by the High Command. After Field Marshall Von Bock's dismissal, says Fredborg, that leader had a conversation with Wilhelm Furtwängler, the orchestral conductor. "Why did Hitler let you go?" asked the musician. "My dear Furtwängler," answered Von Bock, "if the Führer had been able to play the harmonica, you would have been dismissed as a conductor, too."

• • •

"I read with interest your recent remarks on music critics who also had other vocations and avocations," E. P. typewrites, "and I would like to furnish the addenda that William J. Henderson was yachting expert for the New York Herald, Edward Cushing, of the Brooklyn Eagle, reported tennis matches, and Julius J. Lyons, New York Herald was a practicing lawyer. Furthermore, there was a certain music critic of the New York American, who once owned a racing stable of 33 horses. Do you happen to know him?" *Touché!*

• • •

Orchestra conductors in this country used to be just musicians, but now some regard themselves also as business men, managers, financiers and publicity directors.

• • •

M. A. emits as follows: "In a recent speech, Goebbels, saying that the capitulation of Italy could never be duplicated in Germany, added, 'In the first place at the head of the Reich is the Führer and not a traitor like Badoglio. In the second place, kings occur here only in fables and operettas.' It is consolation for most of us to feel that some time the Führer also will seem like a fable, even though he now is still an operetta figure to look at, with his flea-bitten mustache and plastery hairdo. Unlike other operettas, however, his will have a tragic ending."

• • •

Someone not far from this desk once remarked that there is music for the soul and music for the sole. Here comes verification, via Leonard Lyons' item in The Post of Oct. 8:

When Henry Ford was undecided about changing the radio program he sponsors—from a program of news-commentating to one of music—a number of audition-recordings were submitted to him. One of these was by Paul Whiteman's Orchestra . . . Ford ruled against a music program, and continued the news series, because when he played the Whiteman recordings, he found that he was unable to beat time with his foot.

• • •

The New York Sun's Oct. 4 radio department referring to Iturbi as a *painist*, matches Howard Taubman's New York Times Magazine essay on Toscanini (Sept. 26) which says, "He sings as he conducts, in a *horse*, cracked voice." (The italics are mine.)

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"Wouldn't it be more timely," asks M. B. H., "to change the name of a famous Lakmé coloratura aria, to For Whom The Bell Tolls?"

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"With all those new books coming out on how to understand and listen to music," sobs E. S., "I am tempted to do one on How To Escape Music."

• • •

From Carl Post: "Author-director Robert Maxwell, of radio, was relating about the pianist who told his manager (it happened last week) that he liked being the world's greatest virtuoso. 'Wouldn't you rather be a great pianist-musician?' asked the impresario. On receiving a negative answer, the manager spoke, 'So, this year you'll play the Liszt octaves fast, next year even faster, and the third year—gigantic! But, what will you do the fourth year?' "

This reminds one of Schumann's immemorial tempo instructions in his G minor Piano Sonata. At the start of the first movement he directs, *So rasch wie möglich* (as fast as possible) and just before its finale he adds, *Noch schneller* (still faster).

• • •

Are Petrillo's recent concessions in the phonograph field a strategic retreat, or merely consolidating his position?

• • •

Critical Cracks: Oscar Thompson, The Sun, Oct. 9, "The place held by Bartok remains an enigmatic one in that he is so much more celebrated and respected than his music is welcome or accepted in the concert halls." Robert Bagar, World Telegram, Oct. 8 (San Carlo's Aida), "Angelo Pilotto impersonated Amonasro very hard and very earnestly; yet his vocalism was strictly from Winetka." J. D. Bohm, Herald-Tribune, Oct. 10, "In Montemezzi's Incantesimo, there is hardly a page which does not stem straight from the well-springs of Bayreuth. One hears in turn the voices of Walther Stolzing, Tristan, Isolde, Hunding, Hans Sachs and Brünnhilde." Oscar Thompson, The Sun, Oct. 11 (discussing the Montemezzi radio opera), "There is nothing of the Wagnerian use of motives, and if the ebb and flow of the symphonic orchestra bears reminders, they are as suggestive of Strauss as of Wagner." John Briggs, Daily News, Oct. 11, "The Messrs. George Schick and Emerson Buckley, who divided the conducting chores (San Carlo Opera), offered an interesting contrast in bad ensemble. Mr. Buckley got into trouble because he followed the singers, Mr. Schick because he didn't." Henry Simon, PM, Oct. 11, "Dropping in at the San Carlo troupe's Faust made me realize all over again what a magnificently varied score this 84-year old chestnut is." Olin Downes, Times, Oct. 13, "The tawdry moving picture music that Richard Strauss composed for his dance of 'Salome' . . . today is only endurable when it accompanies the stage pantomime. It is the worst aspect of the whole opera, the most commonplace passage in it."

• • •

E. R. T. asks: "The New York Times of Oct. 11, reporting the San Carlo performance of Il Trovatore, says that 'The large audience won many curtain calls.' Probably the singers applauded so long and insistently that the audience was forced to go to the stage and bow and bow?"

• • •

"I had a terrible dream the other night," V. A. informs, "that Milton Cross, remembering the Texas Company sponsorship of the Metropolitan Opera broadcasts, might announce certain operas as 'Fidoilio,' 'Rigoiletto,' and 'Tristan and Isoilde' —then I woke up, I'm glad to say."

• • •

The Museum of the City of New York asks for the gift of a concert grand piano to be used in connection with its educational program. What about the pianos in the studios of most singing teachers? They are true museum pieces and one of them should be donated to the worthy institution.

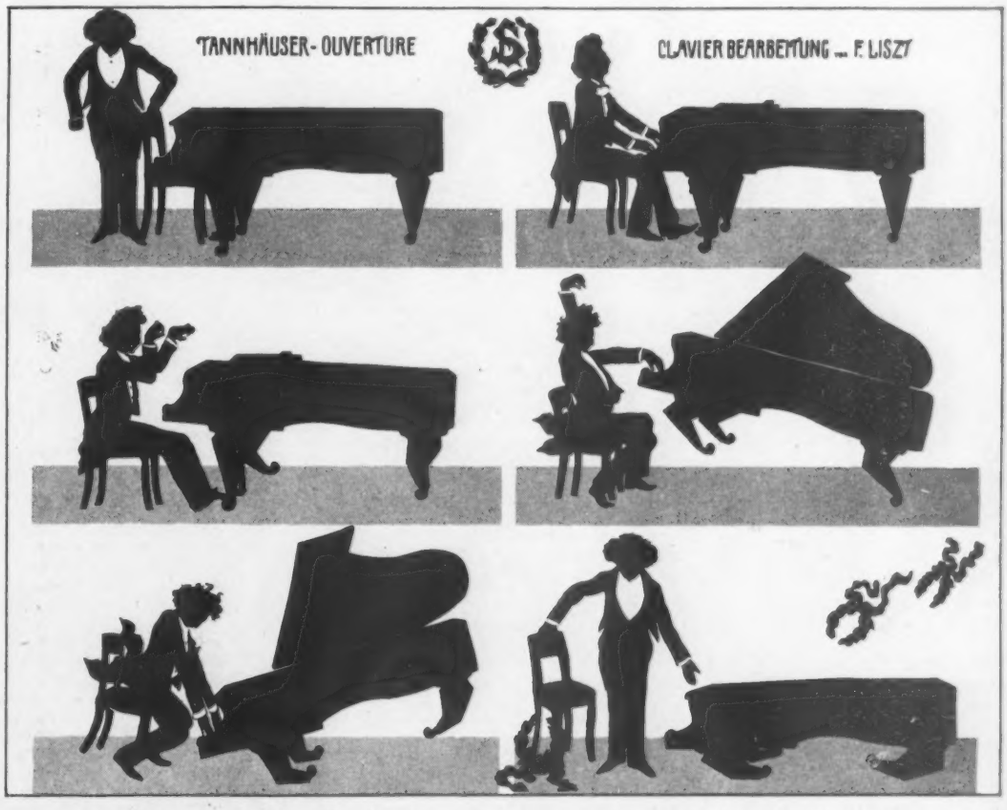
• • •

J. P. F. is on hand with this—

TRIUMPHAL HYMN
Unique am I,
This news I bring:
I've never heard
Sinatra sing.

• • •

If minors could vote, our next President might be Frank Sinatra.



Translation: Emil Sauer at the Piano (Tannhäuser Overture in the Liszt Arrangement).

THE MUSICAL PARADE

By THE STAFF

Social Sidelights:

The musical cocktail luncheon and dinner party season started off with a bang early this month. Mana-Zucca had a small gathering at her Fifty-seventh studio, starring Mischa Elman, Modest Altschuler and Laszlo Halasz, conductors, and Percy Wilde, playwright. There was music too, Mana-Zucca compositions sung by Alfredo Seville, and Mimi Benzel, of the Rosalinda operetta cast.

The American Steel Corporation of Cuba threw an affair with eats and drinks, in the honor of Ernesto Lecuona, at the Waldorf-Astoria, and some of those who helped in the honoring of the Cuban composer, were Richard Rodgers (lucky tunesmith of the Oklahoma hit show), Morton Gould, Meyer Davis and Maria Kurenko.

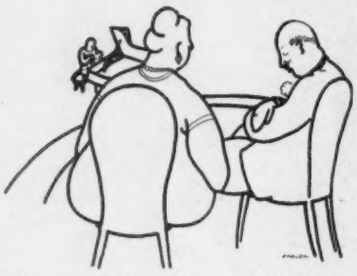
After the Philharmonic opening the Columbia Recording Corp. gave a mammoth shindig for Dr. and Mrs. Rodzinski, with about 250 guests having seated supper and liquids. Among those seen and seeing were Jan Ciechanowski, Marshall Field, Mr. and Mrs. Charles S. Guggenheimer, Mr. and Mrs. Lytle Hull, Mrs. Walter Beh, Grena Bennett, Howard Barlow, Nathan Milstein, James Fassett, Queena Mario, Cesare Sturani, Oscar Levant, Ward French, Mr. and Mrs. Arthur Judson, Marjorie Lawrence, Bronislaw Huberman, Bruno Walter, Maria Kurenko, Constance Hope, Dorle Jarmel, Bruno Zirato, Sam Barlow, Efrem Kutz, Mr. and Mrs. Fritz Reiner, Mr. and Mrs. Sol Hurok, Julian Seaman, Mrs. Ruth Pratt, Richard Ordzynski, William H. King, Maurice Van Praag, Mr. and Mrs. William Paley, and Mr. and Mrs. Davidson Taylor (CBS).

NBC, which premiered Montemezzi's new opera on Oct 9, proffered a Chateau Richelieu lunch to the newspaper people who attended. At the performance itself one of our keen-eyed snoopers saw singers Bori, Novotna and Tennyson, conductors George Sebastian and Frank Black, radio mogol Sarnoff, and NBC music-consultant Sam Chotzinoff, colloquially known as "Chotzy."

Lionel Barrymore, looking to interest some conductor in his just completed symphonic poem, In Memoriam, tonalizing his late famous brother John, also known as The Great Profile . . . Mrs. Richard Hageman (wife of the composer) visiting here from Hollywood . . . The Symphony Theater at Broadway and 95th Street, does not perform Symphonies . . . Ila Mann, denying the tabloid's recent report that she is to marry Stokowski . . . Maurice Eisenberg playing his cello in the front window of Steinway Hall—at least, in his full length oil portrait done by Wayman Adams, N. A.

F. W. Riesberg, member of the Musical Courier staff in its early days and many years thereafter, has just celebrated his 80th birthday, and in the best of health and spirits. To prove it, one of his friends sends this: "F. W. R. was overheard listening recently to someone telling about the two Western Senators. One asked the other, 'Are you a grammarian?' to which the answer was, 'No, sir, I'm a Missourian.' Brother F. W. R. remarked, 'Well, I am neither a grammarian nor a Missourian, but I certainly am an octogenarian.'"

Affectionate congratulations from all your former colleagues here, dear Riesberg, and may you go on happily to your 90th birthday, and more.



"Come, John, are you giving your ALL? Remember, this is a war benefit." (Cartoon by Farlow.)

•

Overtones and Undertones:

At the Lotos Club, Charley O'Connell, Roy Harris and Charles Courboin celebrating the appointment of the last-named as organist for St. Patrick's Cathedral. . . . Stanley Bates, *chez lui*, playing his new keyboard compositions for pianist Claudio Arrau. . . . Bruno Walter being congratulated on the fiftieth anniversary of his conductorial career begun in 1893 when he was 17. . . . Oscar Levant, on the Kostelanetz radio program, playing the first movement of the Grieg Piano Concerto faster than it had ever been done before. . . .

Henrietta Schumann, returned East from her Hollywood visit, and extolling the home of the movies. . . . Ernesto Berúmen, pianist, conning over huge tomes in the New York Public library. . . . At the opening meeting of the Metropolitan Opera Guild, Mrs. John De Witt Peltz winning the comedy honors with her clever improvised telephone skit. . . . Edward Johnson promising a Pelléas and Mélisande production this season, "if and when" baritone Martial Singher gets here from Buenos Aires; last Winter he couldn't make it owing to passport trouble. . . .

Alfred Wallenstein, retiring as conductor of the Firestone Radio Orchestra, being presented by its players with a farewell present, a facsimile score of Bach's St. Matthew's Passion. . . . Frieda Hempel in a pert hat and luxuriously befurred, looking younger than ever. . . . Hollywood reporting that Maria Jeritza's voice is in excellent condition. . . . Danton Walker, former music critic, showing expertness as a Rhumba and Samba dancer (amateur) at the seasonal opening of the St. Regis' Iridium Room. . . . Violinist Joe Fejer, who never took to jazz, featured at the Penthouse Restaurant in Hungarian music. . . . Armand Vecsey, leader of the orchestra at the Ritz-Carlton for nearly thirty years, no longer there. . . .

Clarence Adler, pianist, muchly bronzed from a four months stay at his camp in the Adirondacks. . . . Everybody missing the three Army-inducted young music critics, Perkins, Kolodin and Lawrence. . . . T. Robin MacLachlan greeting his colleagues at the Piano Teachers' Congress in Steinway Hall. . . . Mieczyslav Münz, pianist, always in a hurry on Fifty-Seventh St. . . . Critic Virgil Thomson telling one of us that he enjoyed the Musical Courier's suggesting the Philharmonic as a "rubber band" when it went under the air sponsorship of the U. S. Rubber Co. . . . Eugene Weintraub making a piano arrangement of Shostakovich's Seventh. . . . The Lhevinnes listening to the "preview" of the Shostakovich Piano Sonata, played by Vera Brodsky at the CBS studio. . . . Joan Allison (who wrote the Casablanca film) with the Alec Templetons at the Lecuona concert in Carnegie Hall. . . . Dana Suesse, composer, writing the score for a new musical comedy libretto by Virginia Faulkner. . . . Clare Boothe Luce calling her new book, Au Clare de Luce. . . . Baritone John Charles Thomas having fun with his new fad, bookbinding. He bought a book press at an auction not long ago, and now binds his favorite musical magazines and music scores. . . .

Carlo Peroni, ex-conductor of the San Carlo Opera, sitting in the second row of the Broadway Theatre on the opening night, and looking pleased that he now leads symphony orchestras and is no longer worrying about unrhythmic singers. . . . Harriett Johnson (of the Post), one of the two female music critics on New York dailies, the other being Grena Bennett (Journal-American), there too.

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Is It True—

That Edward Johnson has asked Geraldine Farrar to do some guest performances at the Metropolitan? . . . That Emil Ludwig knows more about music than any other author—except G. B. Shaw? . . . And, furthermore, that Göta Ljungberg has just been engaged under a two-year contract for the Metropolitan Opera?

Painting of Piatigorsky Wins $1,000 for Artist

The painting of Gregor Piatigorsky, cellist, which the Musical Courier had as its front cover in the issue of March 20, won first prize of $1,000 for its creator, Wayman Adams, of New York, in the Carnegie Institute Exhibition of Painting in the United States. The award was announced at the opening of the exhibition in Pittsburgh on Oct. 14.

STRAVINSKY NOVELTY IN BOSTON

(*Continued from page* 3)

edited by Alexander Siloti, for this was the first music that Dr. Koussevitzky conducted in Boston.

Next came the first performance anywhere of Stravinsky's new Ode, dedicated to the memory of Mme. Koussevitzky. Ravel's orchestration of Moussorgsky's piano pieces, Pictures at an Exhibition, closed the first half. The Brahms First Symphony was the final item.

Intense energy and overwhelming drive were the distinguishing features of this outstanding concert. The orchestra gave everything it had to its conductor who in turn directed with enthusiastic ardor. The resulting performances were a triumph for all concerned.

It is true that one prefers Vivaldi's original orchestration of strings with organ continuo, to Siloti's orchestral arrangement. What is gained in depth and volume is certainly lost in charm and simplicity. But in any event this Concerto is surely one of the noblest masterpieces of music. The poignant, tender wistfulness of the second movement is perhaps without compare in its class.

New Stravinsky Ode

The three parts of Stravinsky's Ode are marked Eulogy, Eclogue and Epitaph. In this work the composer has sought to write an appreciation of Natalie Koussevitzky's spiritual contribution to the art of her husband. In view of the nature of the work, it would be most pleasant to be able to record that the music had more than the obvious mastery of his craft that Stravinsky always shows. The truth is, that of honest, convincing emotion there was little trace and that little was cerebral to an extreme.

The Moussorgsky Pictures gave their usual stimulating effect in spite of the deletion of the bitter-sweet Old Castle, and the rugged Bydlo, due no doubt, to the exigencies of radio time.

Very little need be said of the Brahms. It was a notable, magnificent and completely thrilling performance. The so-called conservative Boston audience accorded conductor and orchestra an ovation rarely equalled here.

A word about the opening fanfare which greeted Dr. Koussevitzky at the start of the concert. Walter Piston wrote this for the ceremonies in honor of Winston Churchill when the Prime Minister visited Harvard recently. Its few short measures create a vivid impression.

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PAN AMERICA

By JORGE M. WHITE

Buenos Aires

A beautiful ballet performance was offered at the Teatro Colon on Sept. 11. The program opened with David Lichine's Proteo, with music by Debussy. Roman Jasinsky the hero displayed accurate technic and artistry surrounded by Tatiana Leskova, Mousia Larkina, Nina Stroganova, Genevieve Moulin and Amalia Lozano. Subsequently came the first seasonal performance of Fokine's Paganini, with music by Rachmaninoff. Wladimir Dokoudovski was the new protagonist, admirable in facial expression and plastic movements. Tamara Grigorieva, Tatania Leskova, Tatania Stepanova and Paul Petroff were the other principals. The evening ended with the restoration of Balakireff's Thamar, with Dora del Grande and Paul Petroff in the leading parts. There was warm applause for the soloists and the entire Colon Ballet Corps under the general supervision of Col. de Basil. Juan Jose Castro was the orchestral leader and Raul Spivak the able piano soloist in the Rachmaninoff score.

Argentine Soprano Scores

The young Argentine soprano Delia Rigal, heard last year as Maria Boccanegra, had a great success in the role of Violetta, in a cast which listed Leonard Warren (Germont) and Bruno Landi (Alfredo). This highly gifted artist, whose beautiful voice recalls that of the greatest lyric-dramatic sopranos heard at the Colon, promises to be in a short time a diva of international fame. Not only was she highly commendable in appearance and action, but she displayed warm, virbrant tones of beautiful quality, earning enthusiastic ovations.

Elektra Creates Furore

A furore was created by the performance of Strauss' Elektra on Sept. 24, which brought the season at the Colon to a close. Erich Klieber conducted a reading of much power. The cast was headed by Rose Pauly as a superb Elektra, who voiced every nuance of the agonized and vengeful heroine with great clarity and gripping force. The role of Klytemnestra was sustained by Lidja Kindermann, who gave great eloquence to the tormented Queen. Rose Bampton sang the role of Chrysothemis, the weaker sister of the royal household, with much beauty and appeal. Herbert Janssen was the avenging brother. All had prolonged ovations.

Malcuzinski Feted

The Polish pianist, Witold Malcuzinski, scored a great success at the Colon. His opening concert featured the 32 Variations by Beethoven, outlined with musical meaning and clarity. A Liszt Sonata exhibited the recitalist's agile technic and spirited playing. Symanowski's mazurkas and Chopin scores evidenced the young artist's sense of style and lovely tone. Besides an all-Chopin recital and several further solo appearances, Malcuzinski also played as soloist with orchestra under the baton of Albert Wolff.

Across the Country

APPLETON, WIS.—Thomas L. Thomas, baritone, on Sept. 30, inaugurated the series of five musical events planned for the season. Morley and Gearhart, duo-pianist, appear Nov. 8; Blanche Thebom, mezzo-soprano, Feb. 8; Klaus Liepmann, violinist-conductor, March 23, and Robert Casadesus, pianist, April 20.

BIRMINGHAM, ALA.—Sale of tickets for the Artist Series of the Birmingham Music Club has surpassed all expectations, and a successful season, financially and artistically, is assured.

New additions to the faculty of the Birmingham Conservatory of Music are Wallace Grieves, violinist, and his wife, teacher of Public School Music. Mr. Grieves comes to Birmingham from Springfield, Ohio, and his instructors in violin included Auer and Musin. He will direct the Chamber Music Society, the Birmingham-Southern College Orchestra, and the choir of the Independent Presbyterian Church.

The Alabama Chapter, American Guild of Organists, held its first meeting of the season, presided over by the new dean, Allen Orton Gibbs.

Mr. and Mrs. John Light, soprano and tenor, directors of music at Woodlawn High School, were presented in a recent recital.

NEWARK, N. J.—The sixth annual series sponsored by the Griffith Musical Foundation in conjunction with North Jersey cultural and educational leaders, will comprise three concerts in the Mosque Theatre. Mrs. Parker O. Griffith, president, announced that Fritz Kreisler will inaugurate the major series on Oct. 19. Dr. Hans Kindler conducts the National Symphony on Nov. 30 with Maurice Eisenberg, cellist, as soloist. John Charles Thomas, baritone, appears on Dec. 13.

The master piano series opens on Oct. 31 with Vladimir Horowitz. On Nov. 14 Alexander Brailowsky plays. Robert and Gaby Casadesus give a two-piano program on Dec. 5.

OMAHA, NEBR. — "The Omaha Little Symphony will henceforth be known as the Omaha Symphony," announces Eileen Kelliher-Jeffers, in her fourth term as president of Omaha Civic Music Association, which sponsors the orchestra. The orchestra has doubled its membership since Richard E. Duncan became the director, when it was organized by the Matinee Music Club. Mr. Duncan is now serving with the army at Camp Phillips, Kansas. Rudolph Seidl of Council Bluffs, Iowa, formerly first oboe player with the Minneapolis Symphony, and former director of the Lincoln Symphony, will be guest conductor for the coming season.

The Tuesday Musical Club has completely sold out season tickets for its 51st annual course of concerts, a full month before the opening program, which will be given by Helen Jepson, Metropolitan soprano, Nov. 2. Eloise Wood Milliken is president.

The Morning Musicale has had the largest sale of season tickets in its five years, states Mrs. Robert Kennedy, and expected to sell out before the first event —a performance of Don Pasquale by Donizetti, in English, with a quartet of singers and Gean Greenwell, director and narrator.

The Omaha Morning Musicale also schedules for the new season; Regina Resnik, soprano, and Jess Walters, baritone; Jane Young, local pianist; the Mary Becker Trio; and Frances Magnes, violinist.

SOUTH HADLEY, MASS.—John Kirkpatrick, pianist, has been named associate professor of music at Mount Holyoke College. President Roswell Gray Ham announced the appointment.

TOLEDO, OHIO.—With 102 founding members, the Friends of Toledo Music has been organized "to sponsor local concerts by Toledo soloists, instrumental ensembles and vocalists; foster music study among the youth with aid to promising young musicians"; and to achieve "public recognition of leadership in musical expression and correlation of efforts by various organized musical groups" in this city.

The first concert on Sept. 28 offered Edgar Schenkman, directing a string sinfonietta in Mozart's Eine Kleine Nachtmusik and Bloch's Concerto Grosso, with Emma Endres Kountz as piano soloist. Lynne Wainwright, harpist, played Ravel's Introduction and Allegro. Marana Baker and Esther West gave two-piano accompaniment to Brahms' Liebeslieder waltzes, sung by four Toledo artists selected by a jury.

Emma Endres Kountz is president of the new Friends; Mrs. Frank D. Stranahan first vice president, and J. Harold Harder, dean of Toledo Chapter, A.G.O., second vice president. Ten professional musicians and laymen compose the executive board.

GLORIA SHARAFF,

concert pianist, is appearing at British and American canteens, at Naval stations, Army posts and hospitals. She gave the first program of concert music at the Naval Receiving Station, South Boston, and, with Menuhin, two programs for the Seabees at Davisville, R. I.

Marcel Hubert in N. Y. Recitals

Marcel Hubert, cellist, gives his New York Town Hall recital on Dec. 15. Mr. Hubert was heard on Oct. 12 at Washington Irving H. S. under the auspices of the People's Symphony Concerts. Among his October engagements is an appearance on the 29th in Montreal with orchestra in the Saint-Saëns concerto. Recently he made his second appearance within six months at the Newport, R. I., Naval Base. He also was heard at the Stage Door Canteen, New York.

Philadelphia Orchestra Reaches Agreement with Union

PHILADELPHIA.—Harl McDonald, manager, announced that the Philadelphia Orchestra and Local 77, A.F.M., had settled their contract differences, and future disputes over rehearsal postponements would be arbitrated. The agreement was reached in time to permit the opening of the local season on Oct. 9.

Courboin for St. Patrick's

Dr. Charles Courboin, noted Belgian organist, and head of the organ department at Peabody Conservatory of Music, Baltimore, Md., has been named to fill the vacancy at St. Patrick's Cathedral, New York, caused by the illness of Pietro Yon. The latter has been organist and choirmaster at the cathedral since 1936.

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TWENTY YEARS OF AMERICAN COMPOSERS

By FRIEDE F. ROTHE

Part IX
(Conclusion)

EACH OF the six young composers who comprise the last, or fifth group, indicates in his own way the direction and extent of their flight. As a group they are no more homogeneous than any of the others. The serious talents of Schuman, Diamond and Nancarrow promise much, but others perhaps yet to be heard from may give additional expression of important sort in this age group.

Paul Bowles is a light and engaging composer as well as a pupil who learned brilliantly and well from his teacher, Copland. From the Huapangos for Piano (1937), one can even say that the teacher may have also learned something from the pupil. Tending to cleverness, direct tunes and piquant stylization, Bowles' talent for descriptive and expressive effect leads him straight to the theatre.

Henry Brant, who studied at the Juilliard School and with Antheil, shows an able technique, a humorous bent, but not yet a determined direction and purpose. The Four Choral Preludes (1932), the Sonata for Two Pianos (1931), the Comedy Overture (1938) and the Viola Sonata (1939) have craftsmanship, mood, wit and as with the latter, a lyric and personal feeling.

Dissonance and Divertissement

David Diamond, who studied with Rogers and Sessions, has fashioned for himself a personal style and idiom out of the great possibilities presented by the musical experiments of his time. His dissonant harmonies and counterpoint are not an abstraction, but an inner demand of his emotion and thought. A certain lack of organic growth and construction and an often too great acidity of treatment at times detract from the true character and sincerity of his work. But the fertility and strength of his musical ideas have come to the fore in many scores, particularly in the finished and impressive Elegy in Memory of Maurice Ravel, heard both in the original version for brass, harps and percussion and in an arrangement for strings and percussion (1938).

Robert McBride may not be considered by many to be an important composer, but the quality of his jazzy verve, indigenous sentiment, freshness and unpretentiousness has a place in any scheme of things. The Fugato on a Well-Known Theme for chamber orchestra (1935), in this case the popular tune, The Worms Crawl In, the Worms Crawl Out, lasting but four minutes, is a most disarming piece of clever and effective handling. The ballet, Showpiece, (1937), has the same independence, simplicity and brilliant and easy orchestration which is so characteristic of the best of his work.

Conlon Nancarrow, heading from Arkansas and the Cincinnati Conservatory, is a new name among American composers. A Toccata for Violin and Piano (1937), a Prelude and Blues for piano (1937 and a Septet (1939), reveal a confident and bold personality of imagination, strength and independence.

The Social-Conscious Schuman

William Schuman derives from Harris in style and expression to some degree, but there is a marked departure. This is not to say that Schuman is imitative: his own talent is much too big and intrinsic for that. But as a pupil of Harris', a certain self-consciousness in the face of form and a hesitancy, reiterativeness and starkness of modal statements, recall the teacher. As a composer of a distinctive creative impulse, one of the ablest younger figures and blessed with largeness of vision, Schuman is his own master, propelled by his individual strength as well as perhaps tied by his present limitations.

The Second Symphony (1937), which at its first hearing created excitement and won acclaim for the young composer, may now be seen as a work of unusual merit, but also one of many shortcomings. Beginning in a strong and compelling manner, the one movement structure, built in three sections, loses proportionally as it advances, in spite of a dynamic treatment, from a lack of significant material. Evidently inspired by the Sibelius Seventh Symphony, the plan of building in small repetitive fragments fails somewhat both in expansion and growth.

Other compositions, especially This Is Our Time (1940) and Pioneers for a cappella mixed chorus (1937), the American Festival Overture (1939), and the Third String Quartet (1939), show a gift of the most potential creative value. As with the quartet, which has grandeur of conception as well as character and depth of expression, Schuman's fulfillment will come with greater development and the use of more meaningful ideas.

Toward the Future

In conclusion, there are a few things to be considered. Just as the musical growth of America in the past twenty years cannot be separated from the musical history of Europe during the past thirty years, the future of the one cannot be contemplated apart from that of the other.

In this respect the wave of nationalism which is enveloping the American composer today bears a different, a more significant aspect than ever before. Nationalism in art under normal conditions, i.e., when it comes to the fore as a natural outgrowth of the sum total of a country's cultural wealth, should no more be decried than it can be avoided. When it develops in this manner it frequently becomes the logical expression of the spiritual life of a region and a people.

WILLIAM SCHUMAN

The history of art, furthermore, is related to the material wealth and political power of a community, at the point of ascendancy, culmination or decline. It is usually true, that the most brilliant artistic eras occur during an age of progress and not of stagnation, of building and not of destruction, of creative force, goodwill and enterprise, rather than of reaction, repression and human bondage. For in the expanding age, when the human spirit flowers freely, the most significant examples of art are conceived, produced and supported. Art is then allowed to have meaning through demand, validity through necessity. Such an age may follow the war.

The European Influx

The future of music in America is being determined both by internal and external conditions and events. Because artists also function as human beings, art—aside from being determined by its own laws—cannot be separated from its accompanying social and cultural history. Among external forces, the war in Europe and the East has so far wrought vast effects on our musical life and will do so in greater measure in the coming years.

One cultural phenomenon is particularly noteworthy: the bringing to these shores of the greatest composers and music scholars of the rest of the world, and their dispersion to the four corners of the Western continent. As in past eras of the art, such migrations carry within themselves an important bearing on the present and the future.

The present situation of these artists is confused. As regards the future, it is reasonable to expect that sooner or later, they will influence and be influenced by their new habitat. Musical instruction in particular will benefit by the distinguished gifts and experience that these noted visitors bring to our universities and schools.

Building from Within

Acceptance of the great contribution and the rich resources of the creative will and scholarship of Europe is not necessarily a form of surrender. As has already been shown by those American composers who are responsible for the personal wealth and intrinsic character of so much music of the last few decades, acceptance need not mean slavish imitation, but growth and crystallization. Tolerance then is not weakness, but shows strength and confidence, the latter a natural attribute of valor, as strength is a necessary counterpart of the creative act.

Providing that wars and new national forms of life allow his gifts to take a creative shape—and in some respects the present conflict has provided an impetus to writers and musicians here—the young composer with the attributes listed above will be enabled to produce works commensurate with his inner resources. He will be able to build for himself a style and means of expression which are his own, yet carry on the traditions of the past.

A music characteristic of his land will not come about as the conscious result of his concern or special striving for such an end. It will be the result of his mirroring of himself and his feeling, of a true expression of something which is unique with every creator. It will be the product of his own sincerity.

Chicago Musical College Scholarship Winners

The Chicago Musical College has announced the following winners of the Ditson full scholarships for the ensuing year: Robert McDowell, pianist; Virginia Parker, vocalist; Miriam Wood, violinist; and Jeanette Levin, musicologist. The scholarship offered by Mu Phi Epsilon was won by Sara Jane Hornung. The first of Elizabeth Dooly Clark Awards was granted to Constance Eberling. The Mary Ganz Award was divided between Marilyn Hash and Albeile Eikenberry.

Women Marine Band Formed

CAMP LEJEUNE, NEW RIVER, N. C.—The first women's band in the U. S. Marine Corps is being organized here. It will comprise 43 members made up of a Master Technical Sergeant, two Technical Sergeants, a Drum Major, a Staff Sergeant, 10 Sergeants, 12 Corporals and 16 Privates and Privates First Class. The ensemble will function as a post band relieving men for combat duty.

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CINCINNATI Orchestra Opens Auspicious Season

By MARJORIE GARRIGUE
Cincinnati, O.

The concert season began auspiciously in the first week of October as Indian Summer crowned the seven hills of Cincinnati with opalescent beauty. The charm of autumn penetrated famed Music Hall on Friday afternoon, Oct. 8, where a large and appreciative audience gathered to hear Eugene Goossens conduct the first concert of the Cincinnati Symphony Series.

The major numbers on the program were the Beethoven Symphony No. 7 and Respighi's symphonic poem, The Pines of Rome. There was a prophetic inference in the presentation of Respighi's great work at this moment, when the eyes of the world are focused on the Eternal City as a possible battleground. Mr. Goossens evoked a truly inspired beauty from the great orchestra through the variety of moods which were exhibited with such intensity throughout the poem.

Considerable interest was aroused by the new first horn player, Gunther Schuller, seventeen, who comes from New York where he was heard and approved by Mr. Goossens last summer. Other interesting additions to the Symphony personnel were Marian Beers, cellist, former pupil of Arthur Bowen of the Conservatory, who is continuing her studies with Walter Heermann, first cellist of the Symphony and artist teacher at the College of Music; Adolph D'Ambrosio, trombonist; Harriet Payne, violist; Samuel Green, tuba, and Arthur Bowen, who has returned to civil life after a year in the Army.

Following the concert many music lovers went to the Dormitory drawing rooms of the nearby College of Music, where Mr. and Mrs. Goossens were received at this first of the Symphony receptions as guests of honor. These delightful receptions are now entering their third season, and every Friday afternoon following the concert Cincinnati friends of music, faculty members and students will congregate to welcome visiting artists. In response to official invitations, gracious notes of acceptance have been received from such 1943-1944 soloists as Jean Dickenson, Albert Spalding, Efrem Zimbalist, Claudio Arrau, Alexander Brailowsky, Jan Peerce and Jose Iturbi.

Orchestra Schedule Changes

Those who have seen the 1943-1944 calendar of the Cincinnati Symphony Orchestra have noted various changes in schedule. The regular twenty pairs of concerts with the customary fifteen or sixteen great artists as soloists will be given as usual. However, the four College Concerts have been eliminated; there will be no tours with the exception of short journeys to Louisville and other nearby cities, and there are some fourteen "To Be Announced" Cincinnati dates.

One announcement of importance concerns the first Young People's Concert, which will be given on Tuesday afternoon, Nov. 2, when Walter Heermann, first cellist of the Symphony, will conduct the program and Doris Thornton, artist pupil of Emil Heermann, concertmaster, will be the soloist. Miss Thornton has obtained all her musical education at the College of Music of Cincinnati, and has already appeared successfully in recital and concert.

New Series Opened

Cincinnati will have an opportunity this year to live up to its tradition as a city that loves great music. In addition to the Symphony, the Artist Series and the Matinee Musicale recitals and concerts, a newly-organized management, Cincinnati Concerts, will present six or eight major attractions including Richard Crooks and Lily Pons. The new series was opened formally with a presentation of the General Platoff Don Cossacks Chorus on Thursday evening, Oct. 7, in Taft Auditorium. The audience was large and most appreciative. The Cossacks began their program with stately religious songs, followed by folk numbers and electrifying dances. At the end the chorus brought the audience to its feet with its impressive singing of our National Anthem.

EUGENE GOOSSENS

Altoona Civic Symphony Marks 15th Anniversary

ALTOONA, PA.—The Altoona Civic Symphony this year celebrates its fifteenth anniversary. Beginning with the season 1929-30, the Civic Symphony has presented an annual series of concerts featuring guest artists. Russell Gerhart, the present conductor, has served in that capacity from the beginning.

Last season Mr. Gerhart was confronted with the loss of many key members of the orchestra to the armed forces. He succeeded in replacing these and by dint of intensive training was able to present a series of highly successful concerts. The results of last season's performances led to the decision to mark the anniversary by moving the concerts to the largest auditorium in the city. On Oct. 21 the orchestra opens its season in the Jaffa Mosque, with a seating capacity of 3,500.

To help with the sale of tickets, a Senior and Junior Auxiliary to the symphony association has been organized.

Continuing the policy of bringing outstanding artists to perform with the orchestra, Abram Chasins appears as soloist on Oct. 21. Marita Farell, Benno Rabinof and Lois Bannerman will be heard in later events. In addition, the fourth annual Spring "Pop" Concert will be presented after the current series has closed.

Children's Orchestra Continued at Junior Museum

Originally planned only for the summer vacation period, the children's orchestra of the Junior Museum of the Metropolitan Museum of Art will be continued and increased from 45 young players to 60. According to Walter Mantani, conductor, horn and trombone players are needed as well as a violist. Children should be 16 years of age or younger. Rehearsals are held on Saturdays from noon until 2 p.m. in the Movie Room.

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LOS ANGELES

By RICHARD DRAKE SAUNDERS

Musical Courier Bureau
Hollywood, Calif.

As usual, there was a gap in musical affairs between the end of the Hollywood Bowl season and the beginning of Winter activities. First to start the latter ball rolling is Werner Janssen, who has announced resumption of his orchestra series with the Janssen Symphony Orchestra with a concert Oct. 24 at the Wilshire-Ebell Theatre. Initial program calls for four first performances in Los Angeles, including Converse' The Mystic Trumpeter, and for Mischa Elman as violin soloist in the Tchaikovsky Concerto.

Preparations for the 25th anniversary season of the Los Angeles Philharmonic Orchestra began to move under the direction of its new permanent conductor, Alfred Wallenstein. A season of 12 concert pairs, beginning Nov. 18 and 19, will include Albert Spalding, Jan Peerce and Robert Casadesus in the list of soloists. Wallenstein has made some changes in orchestra personnel, and began auspiciously by handing the critics a list of a dozen American works he intends to perform.

New Orchestral Scores

Among the novelties are Creston's First Symphony, Schuman's A Free Song Barber's Second Essay, Copland's A Lincoln Portrait, Bennett's The Four Freedoms, Gould's Overture, American Salute, selections from Gershwin's Porgy and Bess, excerpt from Menotti's The Old Maid and the Thief, Roy Harris's Third Symphony, and a suite from Copland's Billy the Kid, as well as works

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of Stravinsky, Kabalevsky, Shostakovich, Villa-Lobos, Ravel, Enesco, Albeniz-Arbos, Turina, Kodaly and Sibelius.

William E. Donovan, formerly of Boston and Chicago and latterly publications manager for the University of California has been appointed director of publicity for the Southern California Symphony Assn., which sponsors the Philharmonic Orchestra. The organization moved its offices from the Bowl back to the Philharmonic Auditorium.

Operetta Premiere

The Waltz King, to lilting Strauss music, was admirably presented by Boris Morros for a two-week run in the Philharmonic Auditorium, starting Sept. 13, and had a vocally exceptional cast under the able direction of Fritz Berens.

Irra Petina's sparkling Henrietta, Virginia Card's vivacious Vicki and Marjorie Cooke's winsome Fritzi shared feminine honors. Strauss was pleasingly performed by Richard Bonelli, and Tatiana Riabouchinska led the ballet. Splendid stage direction was provided by Theodore Bachenheimer.

Rose Masque, derived from Strauss' Die Fledermaus, followed for the next two weeks, with Joseph Sullivan outstanding as von Eisenstein. Marita Farell made an attractive Rosalinda, Margaret Spencer was a shrill Adele and John Garris sang Alfredo with operatic opulence. Walter Herbert was a stodgy conductor

In Aid of Palestine

Interesting for its novelty was a program of Jewish-Palestinian music given by the League for Labor Palestine to a capacity audience in the Wilshire-Ebell Theatre Oct. 2. Walter Scharf conducted an orchestra of studio musicians, and showed to advantage as a composer as well in his own colorful Palestine Suite and a dramatic Hatikvah Requiem.

A symphonic poem, Emek, by Mark Lawry, contained some lovely atmospheric passages but was marred by banal and repetitive phrases. Excerpts from Eric Zeisl's opera, Job, consisted of a scholarly, polytonal overture and a rhythmically stirring folk dance. Baritone Saul Silverman offered a well contrasted group of five folksongs to pianistic accompaniments by R. Rubinstein.

Aranyi Youth Orchestra Lists Seattle Season

Francis Aranyi, conductor of the Youth Symphony Orchestra of Seattle, Wash., plans three concerts in that city and several out of town this season. From 110 children, between 10 and 16, he selected 65 for the Youth Orchestra last September. Mr. Aranyi has been resident in Seattle since 1941, when named concertmaster of the Symphony there. He has given recitals and appeared as soloist with Sir Thomas Beecham at the Mozart Festival of the Northwest. This summer he inaugurated the first Music Camp on Vashon Island.

CARL BAMBERGER,

director of the Brooklyn Oratorio Society and of the New Choral Group, will be guest conductor of a performance of Smetana's Bartered Bride given by Friends of Opera in Detroit on Oct. 31.

Ray Halmans Adds Artists

Concert Management Ray Halmans announces the addition to her artists of Caterina Jarboro, Negro soprano; the Dudley-Maslow-Bales Dance Trio, and Ruth Ferry, mezzo-soprano, protegee of Lotte Lehmann.

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In the Studios

Schoenwald Pupils Present Viennese Program

Vocal students of Greta M. Schoenwald presented an interesting program of Viennese songs, waltzes and Schubert Lieder in Carnegie Chamber Music Hall on Oct. 10. The composers included Kreisler, Suppe, Stolz, Strauss, Lehar, Grosz, Sieczynski and Abraham in addition to Schubert. Participating were Vaselo Adams, Josephine Fakseas, Blanche Sambel, Constance Makres, Esther Schenitzer, Sara Green, Cyrilla Dorn, Penelope Vassilaros, Jane Hurst and Mary Z Kalmer. Mme. Schoenwald was at the piano.

Morrison Studio Students Give Concert of Songs

The James Morrison Studio of Voice recently presented pupils in Carnegie Chamber Music Hall in a concert of songs. Elizabeth Palmer sang an aria from Marriage of Figaro and numbers by Livingston and Yartin. Ruth Marshall was heard in Schubert's Ave Maria and an aria from Cavalleria Rusticana. Other singers were Thomas Henry, Bertha Savage and Jean Wallace. Muriel Richardson, guest pianist, played a group of Chopin numbers.

Piano Teachers' Congress Meets

The Piano Teachers' Congress held its first meeting of the season, October 7, at Steinway Hall. The program opened with a business conference followed by exhibition of the Teachers Congress Scrap Book. May L. Etts gave an address on Musical Activities and original works of Clara K. Novich were played and explained by that composer. Leonard Liebling, editor-in-chief of the Musical Courier was the guest speaker with a talk called Words Without Music.

Ionian Singers in Halifax

The Ionian Singers concluded the Forum Series in Halifax, N. S., before an audience of 3,000 service men and civilians. They gave a joint program with Frank Kneisel, violinist. In September, they toured New England and Canada, after having spent the summer fulfilling engagements in the south. The quartet is composed of Alan Adair and Albert Barber, tenors; Bryce Fogle, baritone and pianist; and Hildreth Martin, bass.

Darcy Given Army Discharge

Emery Darcy, tenor of the Metropolitan Opera Association, who was inducted into the Army in August, is back in civilian life, having been given an honorable discharge by the Medical Corps.

Mr. Darcy was heard under the auspices of USO-Camp Shows at Brentwood, L. I., and at Mitchell Field. He leaves on Oct. 22 to fulfill five concert engagements in Canada under the direction of Columbia Concerts, Inc., and then prepares for another season at the Metropolitan.

LOUIS BACHNER,

teacher of Marjorie Lawrence, Lily Djanel and other Metropolitan artists, has re-opened his New York studio for the season. (Photo by L. Jacobi.)

Delta Omicron International Award

Lee Margaret Trobaugh, aged 17, was presented with the Delta Omicron International Award at the National Music Camp last Summer. Miss Trobaugh, flutist, attended the camp for the past three years. The presentation was made by Helen McBride, past national treasurer of the sorority.

John C. Wilcox, of the American Conservatory of Music of Chicago, patron of Phi Chapter, has accepted the co-chairmanship of the National Committee on Patrons and Patronesses. The Chairman of the Committee is Mrs. Edwin G. Becker, of Cincinnati, patroness of Eta Chapter. Mrs. J. Archer Harvery, of the Wisconsin College of Music and patroness of Delta Epsilon Chapter has also accepted an appointment to the Committee.

The three Milwaukee chapters of Delta Omicron entertained for Eleanor Steber, newly initiated honorary member at a reception at the home of Mrs. John LeFeber in Milwaukee.

The three Cincinnati chapters of Delta Omicron—Eta, Alpha and the Cincinnati Alumnae Chapter—honored three national honorary members—Stella Roman, Bidu Sayao and Kerstin Thorborg while these three artists were appearing with the Cincinnati Zoo Opera Company.

I See That

Virginia Morley and Livingston Gearhart, American duo-pianists, will be heard this season in recital in New Hampshire, New Jersey, New York, Pennsylvania, South Carolina, Illinois, Wisconsin, Idaho, and Washington. The artists spent the summer on the Pacific Coast, where they appeared with the Budapest Quartet and Darius Milhaud in San Francisco in a benefit for French relief; in recital at Occidental College, Los Angeles; in Portland, Ore., and in two recitals at Mills College, Oakland.

•

Margaret Sittig, violinist, and Frederick V. Sittig, pianist gave four concerts in two weeks this month at Lake Mohonk. Previously, they were heard at Bar Harbor and Northeast Harbor.

•

Rachelle Shubow, concert pianist and teacher, opened her New York studio on Oct. 11. She will teach solfeggio, harmony and theory.

Federated Music Clubs Will Perform Prize Works

Intensifying its efforts to promote American compositions, the National Federation of Music Clubs this season will endeavor to secure performances of all compositions which have received its awards since the inauguration of competitions in 1909. These range from Horatio Parker's opera, Fairyland, which received a $10,000 award in 1915 to solos for single instruments and for voice.

Mrs. Guy Patterson Gannett, national president, pointed out that with 5,000 senior, student and junior groups constantly presenting programs, the organization "should be able to create a market within our own membership for all prize-winning compositions suitable for performance by amateur and semi-professional groups." The publicity attendant upon such presentations, she said, would also be valuable.

Dr. Otto Luening of Bennington College, as chairman of the new Committee on American Composition, is in charge.

Ruth Bradley is to direct a survey with State and local clubs at to the value of musical theraphy in connection with returned wounded soldiers. Christos Vrionides is to be in charge of a project for the use of music in industrial plants for both morale and speeding up production purposes.

Annie Friedberg Signs Vivienne Simon

Vivienne Simon, American lyric soprano and Juilliard graduate, now appearing in Oklahoma, has been placed under contract by Concert Direction Annie Friedberg. Miss Simon, pupil of the late Charles Hackett, has sung on the radio and in concert and also appeared at Chautauqua under the direction of the late Albert Stoessel.

Manhattan Concert Calendar

(CH, Carnegie Hall; CCH, Carnegie Chamber Hall; TH, Town Hall; TiH, New York Times Hall; SH, Steinway Hall; M, morning; A, afternoon; E, evening.)

Oct. 20. Mieczyslaw Horszowski, pianist, TH, E.

Oct. 21. New York Philharmonic-Symphony, Rodzinski conducting, Zino Francescatti, violinist, soloist, CH, E.

Oct. 22. New York Philharmonic-Symphony, same program as previous day, CH, A.

Oct. 22. Miriam Solovieff, violinist, TH, E.

Oct. 23. Jonathan Bowers, pianist, TH, A.

Oct. 23. New York Philharmonic-Symphony, Rodzinski conducting, CH, E.

Oct. 24. Povla Frijsh, songs, TH, A.

Oct. 24. Francis Stanko, bass-baritone, TH, 5:30.

Oct. 24. New York Philharmonic-Symphony, Rodzinski, conducting, CH, A.

Oct. 24. Doris Frerichs, pianist, TH, E.

Oct. 25. Joseph Schuster, cellist, TH, E.

Oct. 26. Dorothy Averell, violinist, TH, E.

Oct. 26. Ray Lev, pianist, CH, E.

Oct. 26. James Friskin, pianist, TiH, E.

Oct. 27. Claudio Arrau, pianist, CH, E.

Oct. 28. Philharmonic-Symphony Society, Rodzinski conducting; all-Czech Memorial Concert, Jarmila Novotna, soprano, Rudolph Firkusny, pianist, soloists, CH, E.

Oct. 29. Philharmonic-Symphony Society, same program, CH, A.

Oct. 29. Thomas L. Thomas, baritone, TH, E.

Oct. 30. Gregor Piatigorsky, cellist, TH, E.

Oct. 30. Philharmonic-Symphony Society, Rodzinski conducting, Leonard Shure, pianist, soloist, CH, E.

Oct. 31. Marguerite McDonald, soprano, TH, A.

Oct. 31. Philharmonic-Symphony Society, Rodzinski conducting, Leonard Shure, pianist, soloist, CH, A.

Oct. 31. Isabelle Sant Ambrogio, pianist, TH, 5:30.

Oct. 31. Walter Hausig, pianist, TH, E.

Nov. 1. Stefan Auber, cellist, TH, E.

Nov. 2. Josef Piastro, violinist, TH, E.

Nov. 3. Marian Anderson, contralto, CH, E.

Nov. 3. Andres Segovia, guitarist, TH, E.

Nov. 4. Philharmonic-Symphony Society, Rodzinski conducting, CH, E.

Nov. 5. Philharmonic-Symphony Society, Rodzinski conducting, same program, CH, A.

Nov. 5. Miklos Schwalb, pianist, TH, E.

Nov. 5. Helen Alexander, soprano, CCH, E.

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SCHOOL AND COLLEGE

Tibbett to Launch 16th Columbia Concert Course

Lawrence Tibbett opens the 16th Concert Series of the Institute of Arts and Sciences at Columbia University on Nov. 20. The series, held in the McMillin Academic Theatre, will also present Alec Templeton, pianist, Dec. 18; Marjorie Lawrence, soprano, Jan. 22; Nathan Milstein, violinist, Feb. 26; Busch String Quartet, March 18; and Alex Kipnis, bass-baritone, April 22.

An opera workshop, devoted to the study and performance of opera in its relation to the modern theatre, was opened on Sept. 30 in the Brander Matthews Theatre under the auspices of the Columbia University Extension Division. Prof. Douglas Moore, head of the music department, stated the move is the "first step toward making Columbia a centre for experimental opera production." Two complete productions will be staged in collaboration with the Columbia Theatre Associates. The first is an English version of an 18th century opera; the second the premiere of a new American work by Bernard Wagenaar, with libretto by Edward Eager, which was commissioned by the Alice M. Ditson Fund. Dr. Herbert Graf and Nicholas Goldschmidt are in charge of the venture.

Juilliard Alumni Inaugurate Lecture-Recital Series

A series of five lectures and five concerts, on alternate Thursday afternoons, was inaugurated on Oct. 7 at the Frick Collection by the Alumni Association of the Juilliard Graduate School in collaboration with the museum. Participating in the series are Vera Appleton, William Beller, Vera Brodsky, Alexander Cores, Edwina Eustis, Ruth Freemonth, Muriel Kerr, Moreland Kortkamp, Eugenie Limberg, Dorothy Minty, Genevieve Rowe, Daniel Saidenberg, Judith Sidorsky and Ardith Walker, all members of the alumni group. The series concludes Dec. 16.

New officers of the alumni association are Ulric Cole, president; Antonia Lora, vice president; Judith Sidorsky, secretary; and Dorothy Minty, treasurer.

Peabody Scholarships Awarded 17 Students

BALTIMORE, MD.—Seventeen students from five states have received scholarship awards at Peabody Conservatory, it is announced by Reginald Stewart, director. For three years they will receive free tuition in their major subject and such supplementary studies as the director deems necessary. They are required to give public recitals at the conclusion of their scholarship period. One-year scholarships were granted students majoring in certain orchestral instruments. The winners are:

Three-year Scholarships: Boise Composition Scholarship, Donald Waxman; One Year Award in Composition, David C. Palmer; Peabody Organ Scholarship, No. 1, Thomas B. Dunn; Tiffany Piano Scholarship, Frederick Petrich; Peabody Piano Scholarship, No. 1, Jacqueline P. Andersen; Peabody Piano Scholarship, No. 2, Marian Moore; Peabody School Music Scholarship (Choral), Jessica Cline; Peabody School Music Scholarship (Orchestral), No. 1, Betty Lou Everett; Peabody School Music Scholarship (Orchestral), No. 4, May Tripp; Tiffany Voice Scholarship, Geraldine Viti; Eaton Voice Scholarship, Marcia Silverstone; and Eva Wentz Ackermann Scholarship, Eugene Barnwell.

One-year Scholarships: Tympani, Frank Granofsky; Clarinet, Cosimo Abato; Flute, Sidney Futterman; Opera, Maurice Penn; and Hutzler Viola Scholarship, Madeleine Wells Weisner.

Frantz Gets Texas Post

AUSTIN, TEX.—Dalies Frantz, concert pianist, has been named guest professor of piano at the College of Fine Arts of the University of Texas. Mr. Frantz withdrew from concert activities in 1942 to enter the U. S Army Air Force and recently was placed on reserve as a first lieutenant. Dorothy Dregalla is a new instructor in harp and piano; Clayton H. Wilson Jr., instructor in woodwind instruments; and Mrs. Louise Lackland, (Mary Louise Beltz), assistant professor in voice. Dean E. W. Doty announced the appointments.

Dr. Homer Ulrich, assistant professor of chamber music, will appear in 12 concerts with the San Antonio Symphony this season.

Minneapolis College Opens Orchestral Series

MINNEAPOLIS, MINN.—The first orchestral concert of the season of the Minneapolis College of Music will have six soloists on Oct 29 under the direction of William Muelbe. Walter Pfitzner, pianist, was heard on Oct. 1 and Dorothy Pile, of the dramatic art faculty, read a play on Oct. 5.

Many teachers have ben added to the children's department for the year. Two concerts are planned by the college ensemble classes, directed by Harold Ayres.

Marjorie Tyre Named at Philadelphia Academy

PHILADELPHIA.—Marjorie Tyre has been named head of the harp department at the Philadelphia Musical Academy it is announced by Jani Szanto, president-director. Miss Tyre, member of the Philadelphia Orchestra and solo harpist, will give recitals and participate in chamber music concerts by faculty members.

Hertha Glaz in Canada

Hertha Glaz, Metropolitan Opera contralto, who has been appearing for the USO—Camp Shows in New Jersey and West Virginia, fulfills concert engagements this month in Winnipeg and Three Rivers, Canada. On Nov. 6 she gives a concert at Dennison University and also in November will be soloist with the Toronto Symphony. Miss Glaz has been heard on many radio programs, with Joseph Stopak and Robert Stolz conducting, and in Viennese concerts.

Mannes School Harp Students Obtain Many Engagements

Interest shown has more than justified the inauguration last season of the harp department at the Mannes Music School, New York, and its continuance in 1943-44.

Lucile Lawrence, head of the harp department, announces that of the nine students enrolled last year, Beatrice Schroeder has received endorsements from Dr. Walter Damrosch, Hugh Ross, Rudolph Ganz and Arthur M. Abell. Anita Brookfield, first harpist of the New Haven Symphony Orchestra, was soloist with that organization last Spring when she played Scenes from Childhood by Harl McDonald. She also was harpist for the New Haven engagement of the Ballet Russe de Monte Carlo. Muriel Rothenberg played Ravel's Introduction and Allegro with orchestra under the direction of Carl Bamberger over WNYC and gave the first New York performance of works by Joseph Strimer for harp and violin. Barbara Aymar composed the music for the Greek Games at Barnard College.

An unusual feature of the harp course is the class in improvisation and modulation conducted by Felix Salzer.

For the fourth consecutive season, Miss Lawrence has selected the contest pieces for harp to be played in the annual competition sponsored by the National Federation of Music Clubs, of which she is advisory chairman.

After eleven years, Miss Lawrence, who in private life is Mrs. Paul Dahlstrom, announces that she has relinquished her post with the Radio City Music Hall Orchestra, to devote more time to her home and small son.

Michel and Jan Cherniavsky Touring in the West

Starting their tour of fifteen concerts from Vancouver to Montreal, Michel and Jan Cherniavsky were greeted by a capacity audience in the former city where the tour was inaugurated. On Oct. 18, Michel was cello soloist with the Seattle Symphony conducted by Sir Thomas Beecham. This was his first appearance in the United States as soloist. He will be heard in New York's Town Hall on Dec. 5. Jan, pianist, gives a recital there on Jan. 9. Following their New York engagements, they tour through the Middle West and California to Mexico City. Jan will be soloist on March 5 with the Vancouver Symphony, Sir Ernest MacMillan conducting. Both brothers are giving concerts for men in the armed forces in Canada and in the United States.

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STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACTS OF CONGRESS OF AUGUST 24, 1912, AND MARCH 3, 1933, of Musical Courier, published Semi-monthly, October to May; Monthly, June to September, at New York, N. Y., for Oct. 1, 1943.

State of New York } ss.
County of New York }

Before me, a Notary Public in and for the State and county aforesaid, personally appeared Grace Nylen, who, having been duly sworn according to law, deposes and says that she is the Business Manager of the Music Periodicals Corporation, and that the following is, to the best of her knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, Music Periodicals Corporation, 119 West 57th Street, N. Y. C.; Editor, Leonard Liebling, 119 West 57th Street, N. Y. C.; Managing Editor, Russell Kerr, 119 West 57th Street, N. Y. C.; Business Manager, Grace Nylen, 119 West 57th Street, N. Y. C.

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3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by her.

Grace Nylen, Business Manager.

Sworn to and subscribed before me this 27th day of September, 1943.

[Seal] Harold Sturmer.
(My commission expires March 30, 1945.)

IN THE PIANO TEACHER'S STUDIO

BY T. ROBIN MacLACHLAN

FOR PIANO SOLO

CREATIVE PIANO TECHNIC, Book III, by William O'Toole. Creative Music Publishers. $1.50.

The third book of the Creative Approach was no doubt formulated by its author-composer from the beginning but to students of this work the book will come as a realization of the aims of aesthetic ground work up to this point. Those teachers who have not used the earlier books should not hesitate to employ this book with their students. There is a clear and logical presentation of parallel development in theory, interpretation and technic. The creative results of Mr. O'Toole's work are well illustrated by original compositions contributed by students in the course of their regular study.

ESKIMOS, by Mrs. H. H. A. Beach. Arthur P. Schmidt Co. 75c. Grade 4A and up.

A new edition of four characteristic pieces by an outstanding American composer. The pieces are based on folk songs and are of new and vital interest at this time. The gloom of Arctic Night, the triumphant Song of the Returning Hunter, the pensive Song of the Exiles and the swift-moving Dog Teams give the program of the suite and suggestions for its interpretation. In all of these pieces we find an engaging melodic quality. They are worthy of careful study for studio musicale or artist recital.

PLAY A MARCHING TUNE, by Virginia Pearson. The Willis Music Co. 60c.

This series of eleven marches tells of our war effort in words and music—marches of course. Each march is dedicated to a branch of the war services, armed and unarmed. The test of a book of this kind lies in the originality and tuneful quality of each individual number. It passes this test with flying colors. There is a good illustration on each page which will add much to the popularity of the book with younger students.

COUNTRY GARDENS, especially easy version by Percy Grainger. G. Schirmer Inc. 50c.

Country Gardens is one of the folk dances best known through Mr. Grainger's settings. This new "especially easy version" retains the style and pianistic quality which distinguishes the others. There are no stretches over a seventh, for which many junior students will be grateful.

SLUMBERTOWN FERRY, A Negro Melody, Four O'clock in the Morning and Dance of the Puppets, by Jean Williams. Schroeder and Gunther Inc. Each 30c.

The four new pieces, ranging from first to early third grade are listed above in this order. Slumberland Ferry, melody changing from left to right hand with an easy chordal accompaniment. Four O'clock in the Morning, an attractive clock and chimes imitation. A Negro Lullaby, an easy piece in the key of G flat, played entirely on the black keys. Dance of the Puppets, a staccato study, lively and characteristic. These pieces combine recreation and technic very satisfactorily and are all recommended.

SMILIN' THROUGH, by Arthur A. Penn, adapted for piano solo by Henry Levine. M. Witmark and Sons. 50c.

The arranger has good material here. Repeating the melody, first heard in the treble, in the bass register, the result is a piano solo which sounds like an original composition. The students' familiarity with the song is an advantage since most of them enjoy playing melodies which they know. This applies to all students, but particularly to adults.

A TWILIGHT REVERIE, by Stanford Clark. B. F. Wood Co. 40c.

In the first section in F major the crossing of the left hand is employed for the treble harmonization. In the second section in D minor the right hand sings the melody to a broken chord accompaniment. The pieces may be assigned after about one year's study. It is recommended particularly for students of early high school age and older.

LEFTIE ON HIS OWN, by Edna Griebel. Edward Schuberth and Co. 30c.

A third grade piece for the left hand alone, in the key of G major, 4/4 rhythm. This piece stands out as a melodious and interesting piano solo. It offers arpeggio and chord work for the left hand, pedaling and the voicing of melody in chords.

BEGINNER'S BOOK, by Hans Barth and Lucy Wood. Harold Flammer Inc. 75c.

The authors realize that the reading problem must be faced even with young beginners. The four or five year old may do rote work, but at the same time begin to recognize some of his notes in a more gradual approach to reading. The book may be used for older beginners in the study of notation. In this case work in keyboard harmony should be carried on at the same time. The teacher of beginners will find many uses for this book.

THE FAIRY SPINNING WHEEL, by Charles Haubiel. The Composers Press Inc. 35c. In the key of D major, 4 pages, 4/8 rhythm.

This piece has all the lightness and grace implied by the title. In its interpretation, note contrast between the staccato passages and the singing legato of the song. A trill study which requires speed, it will be best done by pupils of the early third grade or over. Such pieces contribute to the development of taste as well as technic.

FLAGS FLYING, by Charles Repper. C. C. Birchard and Co. 50c.

This march in 6/8 time suggests a large number of men on a long march, rather than the brisk gait of the parade. Emphasis should be placed on the first and fourth beats to coincide with the left, right of marching feet. An excellent piece for the student who easily reaches the triad in four note form.

ONCE UPON A TIME, by Cleo Allen Hibbs. Volkwein Bros. Inc. 30c.

This minuet for second grade students is written in the keys of G major and E minor. The minuet as piano solo appears in many forms and tempi. This one is of graceful character with an appealing melody. It is recommended also as a study in phrasing and expression.

VIENNESE SKETCHES, by John Bass. Edward B. Marks Corp. $1.00.

The eight pieces in 3/4 time are impressions of the romance and gayety of old Vienna. The composer has been successful in establishing contrasting moods in waltz rhythm. It is difficult to put the book away until all the waltzes are played. You will linger over Old Street in Grinzing and Viennese Porcelain.

TWENTY EASY RECREATIONS, Oliver Ditson Co. 60c.

A book of twenty teaching pieces chosen from first and second grade pieces by composers well known for educational writing. Cramm, Grant-Schaefer, Groton, Hopson, Lemont, Miles, Piaget, Terry, Wagness, Frederick Williams, Madge Williams and many others are represented. Varied in moods and technics, the new compilation deserves every success.

VALSE PENSIVE, by John F. Carre. Clayton F. Summy Co. 40c. Grade 2 and over.

This slow waltz, dedicated to the children of Texas, is serious in character as though describing the serious thoughts of children and their lasting impressions of landscapes, trees or the sound of the wind. The left-hand melody of the first part is followed by interesting and effective arpeggio passages. Children will like it and it may also be used with older students.

THE WISE OLD OWL, by Renee Miles. Carl Fischer Inc. 25c. Grade 2, in the key of C major, 4/4 rhythm.

A story of the owl accompanies the piece, which is a study in solid chords and broken chords in triplet groups. A good piece for small students as the chords fall easily under the hand. Also useful for work in keyboard harmony explaining major, minor and augmented triads and the dominant seventh chord.

THE FIVE FINGERS, by Igor Stravinsky. Mercury Music Corp. 60c.

Subtitled "eight very easy melodies on five notes," these pieces bring to our attention the good fortune of the young piano student today. Stravinsky writing in the five finger position is still Stravinsky in his own style. This fact makes the little suite the more valuable for the young student with taste and discrimination or any student who desires to expose himself to music which he may not understand at first reading, in order to acquire a knowledge of what is being done by modern composers.

BERNICE FROST SAYS . . .

The Bach Suites

In teaching the Bach French and English Suites, I find myself constantly confused as to the correct way to have my pupils play the embellishments. Some of the editions give the embellishments differently from the way I was taught to play them. Are there any rules you can give me for these, so that I may know I am teaching them properly? A. M.

Select a good edition wherein all the embellishments are written out in full, preferably the one you yourself studied, and use this edition with all of your pupils. You will find that various editions do not present these embellishments in the same manner, but in using the same editions, you will at least be consistent in your teaching of the Suites.

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Library Music Books

The librarian in the private school which my own daughter attends has asked me for a list of music books suitable for general reading. The children in this school are taken through the eighth grade only. Can you give me a list of about six books, as the purchasing fund is limited to about fifteen dollars? G. H. M.

I suggest the following books, but also suggest that you or the librarian review each book before placing it in the library: A Story of Music, Barbour and Freeman; Music Appreciation Readers, Kinscella; Stories of Great Composers, Scobey and Horne; A Child's Book of Famous Composers, Burch and Wolcott; Child's Own Book of Great Musicians, Tapper; Alice in Orchestralia, La Prade; The Opera Books, Metropolitan Opera Guild, and the Composers' Series, Wheeler and Deucher. There are many other fine books suitable for your library, and it might be well for you to obtain a more complete list from your music bookstores.

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Recitals

How many pupils' recitals should one have in a year? I have had only one recital a year at the close of the second season, but I should like to have more, although the parents think one is enough. B. N.

A recital in February as well as in June is a good arrangement, and have recital classes in your studio as often as you can.

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Very First Solos

Will you give me the names of several very first solos that are in the key of G or center around middle G. B. G.

The following are solos to be used in the preparatory grade, without eighth notes and in the key of G: Jumping Joan, Bragdon; Little Squirrels and Chipmonks, Adler; Our Silver Kite, Frost; Nos. 1-2-4, from Four Little Story Pieces, Pfeiffer. Also the following four solos, without eighth notes, in the key of C will be useful; All Aboard, MacLachlin; A Trip to the Sky, Lloyd; Wig-Wag, Lake; and My Red Umbrella, Frost.

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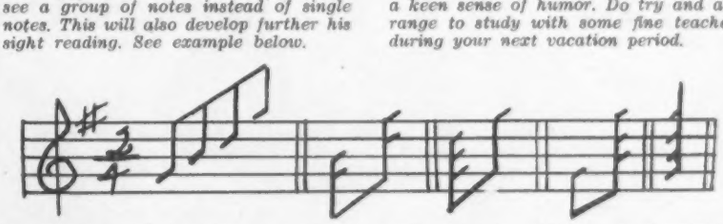
Blockings

I have a pupil who sight-reads diatonic passages quickly but cannot seem to read skips, such as broken chord tones. What can I do to increase the speed in this reading? K. V.

Have your pupil block the broken chord passages, thus demanding that he see a group of notes instead of single notes. This will also develop further his sight reading. See example below.



Scarlatti Sonatas

Most of my piano students are playing advanced music and have studied with me for many years. I have tried to have each pupil study one or two sonatas during the year, but have used only the Haydn, Mozart and Beethoven. I should like to begin teaching some of the Scarlatti Sonatas, but I am not familiar with them at all. Since there is no one near me with whom I can study, would it be possible for me to study these sonatas by myself and then teach them? Not having been able to study for some time, I find myself hesitant in teaching material new to me. C. V.

The Scarlatti Sonatas should by all means be in your teaching repertoire. They are splendid for the right pupil at the right time. Get a collection of these and study them very carefully. Ricordi, Peters and the Boston Music Co. have published collections; J. Fischer has a fine collection edited by James Friskin. Read all you can about Scarlatti and his style of writing before you begin playing them. Then keep these four facts in mind: first, these sonatas do not contain the essentials generally found in the sonata form; secondly, Scarlatti's short musical ideas are consistently woven together rather than extended through development; third, he was definitely bohemian in his musical tastes; and fourth, he possessed a keen sense of humor. Do try and arrange to study with some fine teacher during your next vacation period.

Miss Frost replies through this column to queries concerning technical and other phases of piano teaching. Questions that occur in the daily activities of teachers who deal with the young are particularly welcomed by her. To receive a reply, these queries must have general interest to readers. They should be addressed to Bernice Frost's Piano Educators' Forum, Musical Courier, 119 West Fifty-seventh Street, New York 19, N. Y.

LEADING PUBLISHERS ISSUE NEW VOCAL MATERIAL FOR CHRISTMAS

By DR. HAROLD A. STRICKLAND

Large choirs, particularly when composed of volunteer singers, were the first to feel the effects of the draft and enlistments. Sopranos and altos usually can be found in abundance; finding tenors and basses, however, is another matter.

And so a serious problem exists for choirmasters. It might be solved by turning mixed choruses into purely women's groups, or by replacing such choirs by boys' choruses, though this in itself presents difficulty, or by the elimination of choirs for the duration. But there is a better way.

Choirmasters can usually find their wartime manpower problem considerably eased, if not entirely solved, by making more use of combined junior and senior choruses. The progressive choirmaster has, however, been handicapped by a lack of competent literature wherewith to work.

Apparently some publishers have awakened to the situation, for the material to meet such a situation is slowly growing.

With the approach of Christmas, there is a noticeable increase in the amount of available choral material for combining junior and senior groups. Nor is it any longer merely in descant form: parts are provided.

Suggested Christmas Music

SATB

All My Heart This Night Rejoices, by Frances McCollin. J. Fischer & Bro., New York, 16c. Vibrant and cheerful setting of the familiar hymn.

A Very Merry Christmas, by W. A. Goldsworthy. J. Fischer & Bro., New York, 18c. Another notable contribution to the combined junior-senior choir repertory.

The Snow Lay on the Ground, arr. by Robert Elmore and Robert B. Reed from another English carol. J. Fischer & Bro., New York, 18c. Children's Choir part optional. Effective and very singable.

They Call Him Jesus, by Pietro A. Yon. J. Fischer & Bro., New York, 16c. Soprano or tenor solo and echo Hosannas add to a simple melodic style.

Thou Child Divine, arr. by Robert Elmore and Robert B. Reed of a Moravian carol. J. Fischer & Bro., New York, 16c. Brief humming episodes in the female voices against the melody by the men provides good contrast.

Carol of the Bohemian Brethren, freely arr. by Harvey Gaul. Galaxy Music Corp., New York, 16c. A descant, changes in rhythm and opportunities for solo or small group parts.

While Shepherds Watched, arr. by Gustav Klemm from an old Yorkshire carol. Galaxy Music Corp., New York, 15c. Passing of the melody through the various voices and a good climax are ably utilized.

Sing a Song for Christmas, by Oris Ross. Galaxy Music Corp., New York, 15c. A carol anthem to be sung in lilting fashion.

Christmas Dawn Carol, by Elizabeth Henderson. Galaxy Music Corp., New York, 15c. The carol idiom is maintained in an allegro grazioso setting.

The Wise Kings Three, by T. Frederick H. Candlyn. Galaxy Music Corp., New York, 16c. Optional part for junior choir provided. The minor atmosphere dissolves in a towering major climax.

Wake Now, Ye Shepherds, Bohemian Christmas carol, arr. by Ralph G. Winslow. Carl Fischer, Inc., New York, 15c. A descant for children's choir and a "divisi" male chorus.

A Red Bird in a Green Tree, by Roy Harris. Mills Music Co., New York, 25c. Novel in style and text, it is indicated for a cappella.

The King Shall Come, by John J. Niles. G. Schirmer, Inc., New York, 10c.

Tell Me Shepherd, by Carl F. Mueller. G. Schirmer, Inc., New York, 16c.

O Lovely Child of Mary, by Herbert Ralph Ward. Edward Schuberth & Co., New York, 12c. An incidental solo with four-part mixed antiphonal response.

Little Lordeen, by Ralph L. Baldwin. M. Witmark & Sons, New York, 16c. A setting of a poem by Sister M. Charles Raymond which itself is of a folk character and the idiom has been exquisitely retained by the composer.

Christmas Night, by William Berger, arr. by Ruggero Vene. G. Ricordi & Co., Inc., New York, 15c. A lyrical number, singable and flowing. Also arranged for three-part women's chorus.

Round the World Christmas Album, compiled and arr. by Felix Guenther, English adaptations by Olga Paul. Edward B. Marks Music Corp., New York, 50c. Forty-one selected Christmas carols and songs from many nations which may be sung a cappella by four mixed voices, by solo voice with piano, organ or guitar accompaniment.

Before the Paling of the Stars, by Ernest Kanitz. Associated Music Publishers, Inc., New York, 15c. Also arranged for SSAA, this Christmas anthem is a challenge to the versatility of any choir. Both versions have soprano solo, piano accompaniment and two trumpets ad lib.

Come Ye to Bethlehem Apace, by Albert Kranz. Associated Music Publishers, Inc., New York, 12c. An arrangement of a Fifteenth Century folk song; joyful, animated and easy to sing.

Gentle Christ, My Lord Above, by Albert Kranz. Associated Music Publishers, Inc., New York, 12c. A Fifteenth Century Christmas hymn with a simple but effective four-part chorale.

Mary Sat Spinning, by Albert Kranz. Associated Music Publishers, Inc., New York, 12c. This is based on a Wendish folk tune.

O Happiness, O Gladness, by Albert Kranz. Associated Music Publishers, Inc., New York, 12c. A Seventeenth Century folk song in a bright, spirited tempo.

SSAA

And the Angels Woke the Shepherds, by Joaquin Nin. Associated Music Publishers, Inc., New York, 20c. A serene, majestic Christmas chorale based on a Catalonian folk song; English and Spanish texts.

Virgin's Slumber Song, by Max Reger. Associated Music Publishers, Inc., New York, 15c. Arranged for SATB, TTBB or SSA.

Cuckoo Carol, a Czech Folk Song arranged by Victoria Glaser. G. Schirmer, Inc., New York, 12c.

Christmas Carol, Pifferari, a Neopolitan Air arr. by Victoria Glaser. G. Schirmer, Inc., New York, 10c.

Carol of the Birds, by John Jacob Niles, arr. by Lewis Henry Horton. G. Schirmer, Inc. New York, 12c. The composer's text is folksy and he maintains this spirit delightfully in setting it.

SSA

Behold That Star, arr. by H. T. Burleigh. G. Ricordi & Co., Inc., New York, 15c. The words and melody are credited to a collection by Thomas W. Talley. In Spiritual style, it constantly repeats the opening phrase. An alternate C top provides a colorful climax.

A Child Is Born in Bethlehem, by Persis Cox. G. Schirmer, Inc., New York, 12c.

Lord Jesus in the Winter Time, by Carl F. Mueller. G. Schirmer, Inc., New York, 15c.

SA

As It Fell Upon a Night, English carol, arr. by Katherine K. Davis. Galaxy Music Corp., New York, 15c. Unison, parts and canonic style all enter into this arrangement of the familiar carol. Also available in SSA.

Jesu, Lullaby, Welsh folk melody, arr. Griffith J. Jones. Galaxy Music Corp., New York, 12c. Solo voices, individually and together against humming parts offer novelty but do not alter the simplicity of the original.

SA or TB

Adeste Fidelis, arr. by Philip G. Kreckel. J. Fischer & Bro., New York, 15c. The familiar melody, in the lower voice, has a descant for the other voice. English words should have been provided together with the Latin text which is used throughout.

Vocal Solos

Christmas Day, by Carl F. Mueller. G. Schirmer, Inc., New York, 50c. A solo version for medium voice of the popular chorus.

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outstanding contrapuntist of contemporary music has as its introduction a prelude and concludes with a postlude. Individually, the pieces are of a wide variety in mood and color and within a moderate technical grasp. Musically they are for the advanced student as well as the professional performer. The notes are clearly printed, easy on the eyes and an unexpected convenience is the thematic index.

MODELS FOR BEGINNERS IN COMPOSITION, by Arnold Schoenberg. G. Schirmer, Inc., New York, $2.

Schoenberg, who is recognized as the most important contributor to the evolution of current musical idioms, originally prepared this material for a six week course for beginners in composition at the University of California at Los Angeles. The results were so successful that the small volume has been made available for all and is already in its second printing with a revised and enlarged syllabus and glossary.

There are nine chapters, ranging from the co-ordination of melody and harmony to the more advanced musical forms, such as a minuet and scherzo. The syllabus and glossary are a complete and clear cut guide to the music examples. A great deal of attention is paid to the various ways of obtaining variety and harmonic richness in composition. While all instruction is presented in a technical and thorough manner, the author makes it clear that "a student should never write mere dry notes. At all times he should try to 'express something.'"

BOOKS

MUSIC FOR ALL OF US, by Leopold Stokowski. Simon and Schuster, New York. $2.50.

Another "how to enjoy music" volume, but one which handles the subject from several new viewpoints.

Stokowski considers music, whether art, folk or popular, as a part of everybody's life. He explains the nature, meaning and effect of ordered tones, and discusses them for the listener, composer, soloist and conductor. He uses simple language and tries to be not too technical or scientific. He cannot, however, quite escape complexity in such departments as tonality, harmony, vibration, frequency modulation, architechtonics, and the like. There are valuable remarks on interpretation for soloists and conductors. Music for films, phonograph, radio, and the music of primitive races are lucidly described and analyzed by the author. As to American music, Stokowski thinks that our typical national expression is still a matter of the future. His book is stimulative to the cultured music-lover and professional rather than to the naive and unlearned amateur.

A GUIDE TO GREAT ORCHESTRAL MUSIC, by Sigmund Spaeth. Random House, New York, $1.45.

Here are 520 pages of highly helpful matter for those who wish to learn about compositions played by the symphony orchestras, and for those who wish to review or amplify knowledge already acquired. Spaeth has had a number of predecessors who published such books, but his is likely to reach a larger clientele because he couches his material in simple, mostly non-technical language, gives concise analyses, brief biographical sketches of the composers, as well as 700 notations of themes, and lists Victor and Columbia records of the works he discusses. American composers receive a special section ranging chronologically from 30-year old Morton Gould to 86-year old Edgar Stillman-Kelly. Much hearing of the music and careful reading of the Spaeth should bring understanding and enjoyment of the orchestral repertoire to everyone.

RUDOLF FIRKUSNY,

Czech pianist, will play the first New York performance of the Vilem Kurz edition of the Dvorak piano concerto on Oct. 28 and 29 with the New York Philharmonic. The program is in commemoration of the 25th anniversary of the founding of the Czecho-Slovak Republic. (Photo by Langhans.)

FOR ORGAN

IDYL, by Richard Purvis, Oliver Ditson Co., 40 c., slight variations of a lyric theme, which is mystical and moody in style. Hammond organ registration provided.

PAVANE, by Maurice Ravel, transcribed for organ by Gordon Balch Nevin, Oliver Ditson Co., 40 c., offers an interesting novelty which makes use of colorful contrasting registration.

FANFARE MIGNONNE, by William M. Felton, Theodore Presser Co., 60 c., a spirited number with a middle lento section based on a descending chromatic progression.

Violin Dictionary Compiled

Both European and American craftsmen are listed in a dictionary, Known Violin Makers, compiled by John H. Fairfield, an associate in the rare violin department of the Rudolph Wurlitzer Company. In addition to important European makers, approximately 170 violin craftsmen of this country are named. Rembert Wurlitzer gives a preface on the American section. J. C. Freeman, curator of the Wurlitzer Collection, furnishes a chapter on the selection and care of the instrument.

Opera Guild Gives $5,000 For Falstaff Production

The Metropolitan Opera Guild opened its season with a general meeting and entertainment at Sherry's, enjoyed by a crowded audience. Short addresses were made by the president, Mrs. Joseph R. Truesdale, and Lucrezia Bori, chairman. The latter handed Edward Johnson, general manager of the Metropolitan Opera, a check for $5,000 contributed by the Guild toward the production expenses of Verdi's Falstaff.

Mr. Johnson gave a detailed and frank talk on the seasonal plans, prospects and problems of the Metropolitan. One interesting item was the information that Falstaff would be studied by the cast as a Shakespearean play before being rehearsed as an opera. Two junior performances of Mignon are to be given for high school students. There will be three open discussions on operatic affairs, and on Nov. 12 a luncheon at the Waldorf-Astoria is to feature the Guild's new book, Spotlights on the Stars.

The Guild's War Activities announced donations of $2,600 for supplying tickets to service men and providing others with musical instruments. The program ended with vocal contributions by Christina Carroll, soprano, and Thelma Altman, contralto, both recent additions to the Metropolitan.

Beecham Feted As Seattle Year Opens

By JOHN HOPPER

Seattle, Wash.

Seattle's musical season opened auspiciously with the first appearance of the Seattle Symphony Orchestra in a popular concert Sunday afternoon, Sept. 26. Sir Thomas Beecham, conducting in his usual fiery manner, offered a program varied enough to satisfy every taste—even to one for humor, as Prokofieff's Peter and the Wolf highlighted the first half. It is a charming work, worthy of repeated hearings, and with Betty Humby-Beecham as narrator, it was given effectively.

The seldom-heard Mozart Concerto for flute and harp had its first Seattle performance, and received prolonged applause. For the harp solo, Virginia Morgan had come up from San Francisco, and for the flute solo, our own Frank Horsfall was chosen. Together, they performed brilliantly, bespeaking hours of careful rehearsing.

Sir Thomas conducted the first subscription concert of the orchestra on Sept. 27, playing, as was expected, to an overflow audience in the Music Hall Theatre. Though the orchestra is not yet in the best shape—having had but five days' preparation after a long period of inactivity—Sir Thomas managed to give stirring interpretations. He has an ability to inspire his men as well as his audience.

From the first strains of the National Anthem (which he plays with a speed no one else could dream of) to the last tone of the final work, Beecham injected vitality into every rhythmic and tonal nuance.

The Dvorak Symphonic Variations shared honors with the Beethoven Fourth Symphony as the major works. Yet the evening was not too "heavy," for Peter and the Wolf was repeated, and the Saint-Saëns Le Rouet d'Omphale and Rimsky-Korsakoff's Overture to May Night included.

With each concert we shall look for better ensemble. Already there was a noted improvement in the violin sections, due to the work of the new concertmaster, Jean de Rimanoczy. Marjorie Lawrence and Michel Cherniavsky will be additional soloists during the season under Beecham. Howard Barlow and Pierre Monteux will be guest conductors after the first of the year.

John Charles Thomas opened the annual Ladies' Musical Club season. He drew a full house, but the consensus is that he gave good "entertainment" rather than much food for the musical soul.

Cecilia Schultz attractions for the 1943-44 season will include an imposing array of artists, including Lily Pons, Yehudi Menuhin, Helen Traubel, Ezio Pinza, Dusolina Giannini, Jan Peerce, Salvatore Baccaloni, and the Ballet Theatre.

The Associated Women Students of the University of Washington will present Risë Stevens, Vronsky and Babin, Mia Slavenska and her dancers, Todd Duncan, and Josef Hofmann.

Sgt. Taras Votichenko Weds Helen Tuttle

Lt. Taras Alexander Votichenko, USNR, and Helen Davenport Tuttle were married on Sept. 29 at the New York home of the bride by the Rev. John Bell, rector of the Church of the Incarnation. Lt. Votichenko is the son of Sascha Votichenko, composer, conductor and soloist whose works were presented by the Russian Symphonic Orchestra and who appeared in Europe and this country. His latest work, Stalingrad, will be heard in Carnegie Hall in February. Miss Tuttle's father, Frank, is the noted motion picture director.

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Concert Season In Pittsburgh Begun by Library

By RALPH LEWANDO

Pittsburgh, Pa.

It fell to the Boyd Memorial Musicological Library Ass'n. to give the first public concert of the new season. Founded in 1938 to perpetuate the memory of Dr. Charles Newton Boyd, nationally known music educator, this group has already set up within Carnegie Library Music Division here a collection for musicological research free to the public derived from purchase of Dr. Boyd's private library, donations and from the proceeds of the yearly concerts which go to buy other important volumes.

As in past concerts local musicians gave their services without remuneration. Oustanding in performance was the Taylor-Allderdice A Cappella Choir led by Emma Steiner; two Brahms songs for contralto, viola and piano, presented by Viola Byrgerson, Carl Rosenberg and Kathryn Brose; and the seldom heard but exquisite Mozart trio (K. 498) for clarinet, viola and piano, effectively played by Domenico Caputo, Mr. Rosenberg and Miss Brose.

Newly elected officers of the local chapter, American Guild of Organists: Dean, Madalaine Emich; sub-dean, Albert Reeves Norton; secretary, Clara Schwartz, treasurer, Claire Bachman; registrar, Ruth Seifert.

Plans of Symphony

The Pittsburgh Symphony Society, led by Fritz Reiner, which opens its season of 16 pairs of subscription concerts on Nov. 12-14, will present a number of works heretofore unheard in this city. These include Mahler's 1st symphony, the world premiere of a symphony by Leonard Bernstein, young American composer, conducted by the composer; Paul Bowles' ballet suite, Pastorela (world premiere); Martinu's 1st symphony; Kodaly's Dances of Galanta; the Khatchaturian Piano Concerto; Kabalevsky's Overture to Colas Breugnon; two Morton Gould pieces, American Salute, based on When Johnny Comes Marching Home and Red Cavalry March; and the world premiere of Hindemith's ballet overture, Amor and Psyche. Another novelty for Pittsburghers will be Beethoven's Triple Concerto, for violin, cello and piano. The soloists probably will come from the orchestra ranks.

THE HAWAIIAN FOLK DANCE GROUP, under the direction of its leader, Huapala, will appear in the Folk Dance Exhibition at Arlington Hall, New York, on Oct. 22.

Special events planned thus far include two short tours of eastern and western communities; a concert featuring Lorin Maazel, 13-year-old Pittsburgh conductor, who has already won his podium spurs; and a children's concert with Rudolph Ganz as batonist.

Memorial Record Library

Service men and women are deriving pleasure from the David H. Light Memorial Record Library, which is available to the public without charge. This Memorial was founded late in the summer to honor the late David H. Light, founder-editor of the Pittsburgh Musical Forecast, This Week in Pittsburgh and the Amusement Publishing Co.

Many outstanding recordings, among them unique items, form this admirable collection which is housed in a room set aside in Carnegie Library here. The collection is being maintained and augmented by public donations of discs and money. The Pittsburgh Symphony Society contributes from time to time any and all recordings it makes, and the Musicians Club, Burton H. Mustin, president, has pledged yearly contributions of important recordings. Irene Millen, head of Carnegie Library Music Division supervises the Memorial.

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PASSED AWAY

SIGRID ARNOLDSON, 79, Swedish soprano, died in Stockholm last Feb. 7, according to advices recently received in this country. Mme. Arnoldson, who studied with Strakosch and Desirée Artot, was heard widely in Europe and in the United States sang at the Metropolitan in Italian and French roles in 1893-4. She was the wife of Alfred Fischof, and is survived by a daughter, Inge.

GEORGE FREDERICK LINDNER, 65, conductor of the Atlanta Philharmonic Orchestra and former director of the Conservatory there, died in the Georgia city on Aug. 23. He was born in Bremen, studied with Hellmesberger, toured in Europe and for a time played with the Theodore Thomas Orchestra. His widow and a daughter survive.

DR. LEO BURGER, 64, died on Oct. 6 in New York. One of the city's most famous surgeons, he was also, before their divorce, the husband of Germaine Schnitzer, pianist.

THOMAS CLARK, 89, former cornet soloist with John Philip Sousa and other band leaders, died on Sept. 29 in Ridgefield Park, N. J. For many years he was an arranger of band music for G. Schirmer, Inc., music publishers. His widow and a daughter survive.

IDA SOPHIE MEISTER WENKER, 74, mother of Frank A. Wenker, former publicity director of the Metropolitan Opera Association, died on Sept. 29 in New York. Another son and three daughters also survive.

ARMAND BAGAROZY, 43, operatic impresario and president of the Columbia Grand Opera Company, died of a heart attack on Oct. 11 in his New York home.

SUZANNE VAN VALKENBURG ZIEGLER, writer and wife of Edward Ziegler, assistant general manager of the Metropolitan Opera, died in New York on Oct. 14. She is survived by her husband and two children, Mrs. Charles Greaves, of New York, and Capt. Hamish Hamilton, of London.

MRS. OLA BARNES CAMPBELL, 81, died in Kansas City on Sept. 6. She was former first vice-president of the National Federation of Music Clubs and for ten years edited and published the Musical Monitor. Mrs. Campbell was co-founder and charter member of the Federation, founder of music clubs in several cities, and during the first World War national director of a community singing program of the National Council of Women.

MRS. MARIE STONE LANGSTON LIST, 59, contralto, died in Merion, Pa., on Sept. 15. As Marie Langston she had appeared with the old Philadelphia Operatic Society and the Philadelphia Orchestra.

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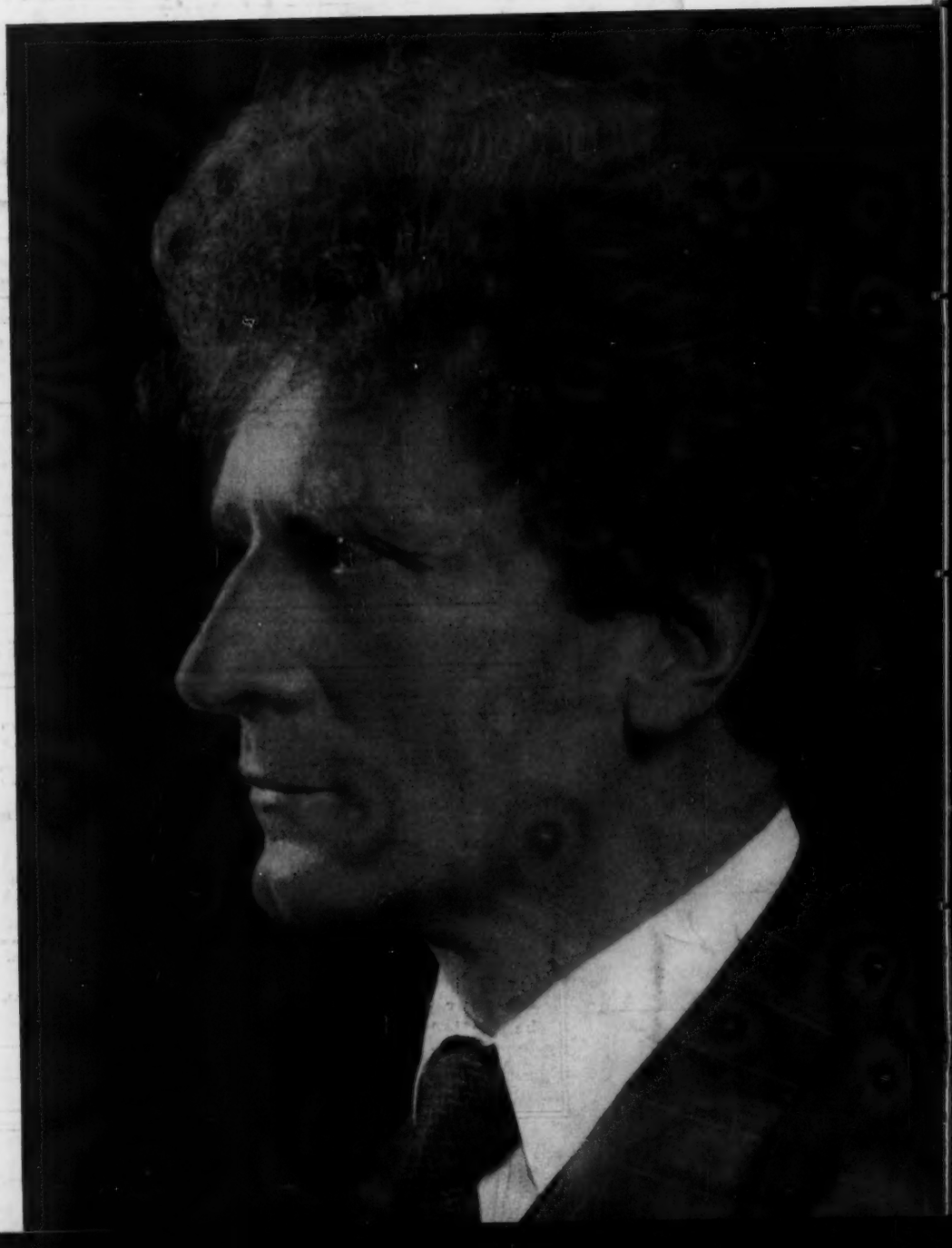
World Authority on Music
Since 1880

Musical Courier



PERCY GRAINGER

Composer-Pianist

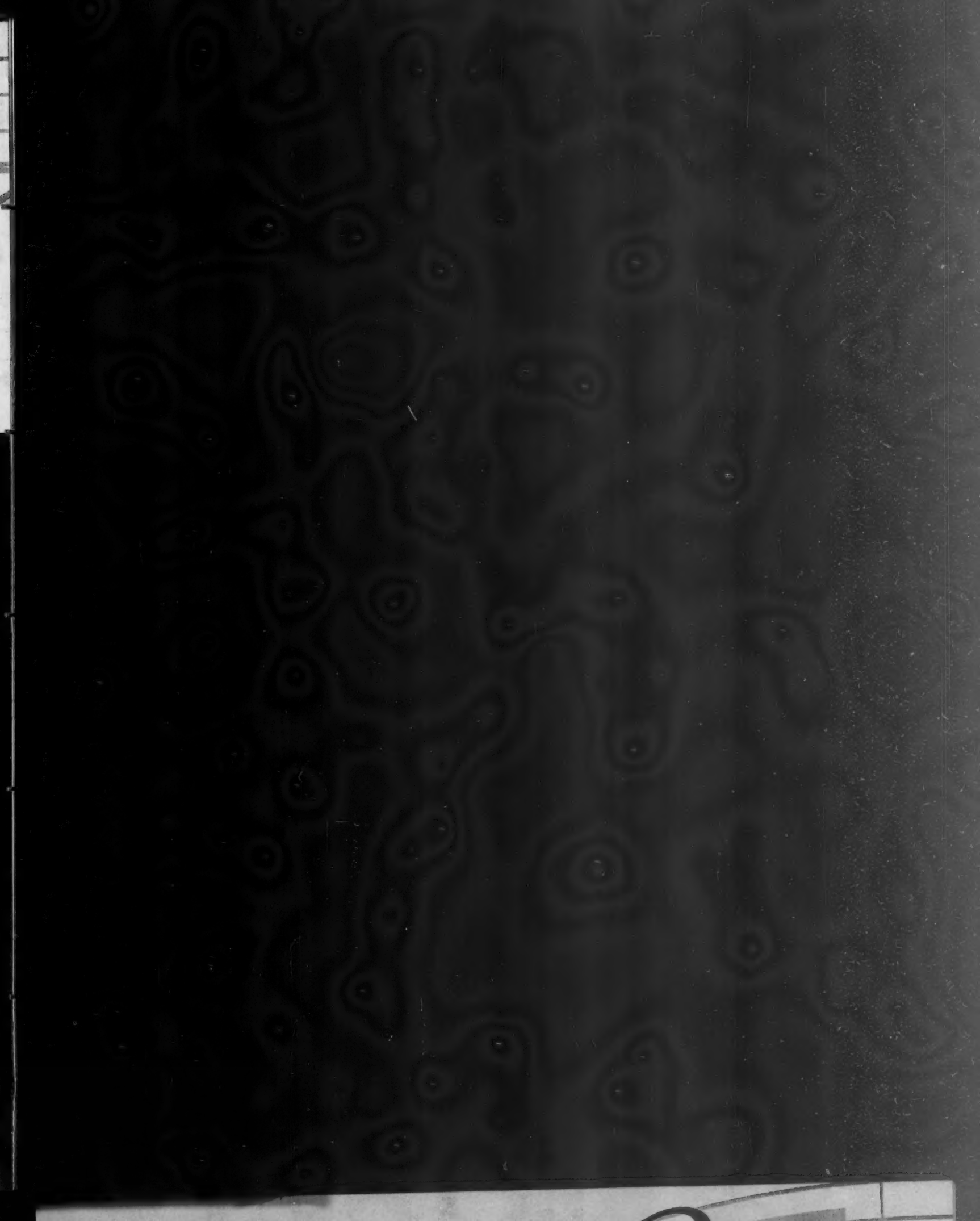



Photo by Morse, N. Y.